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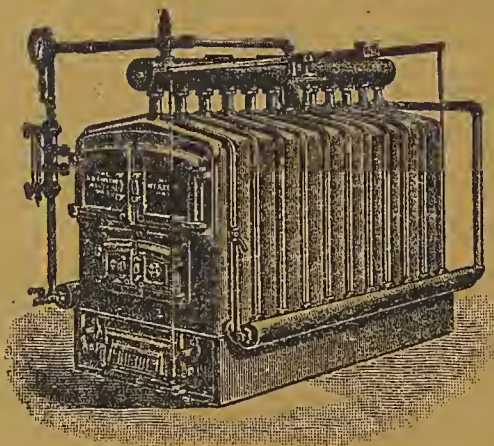
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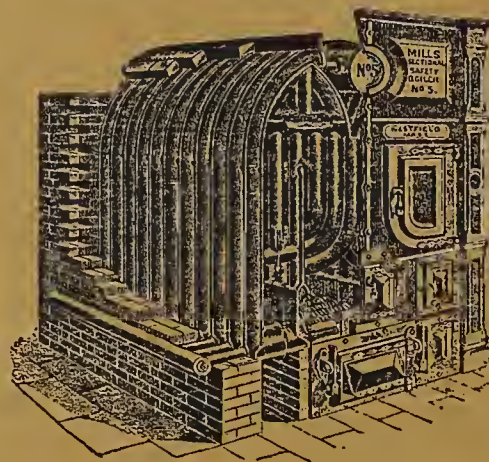
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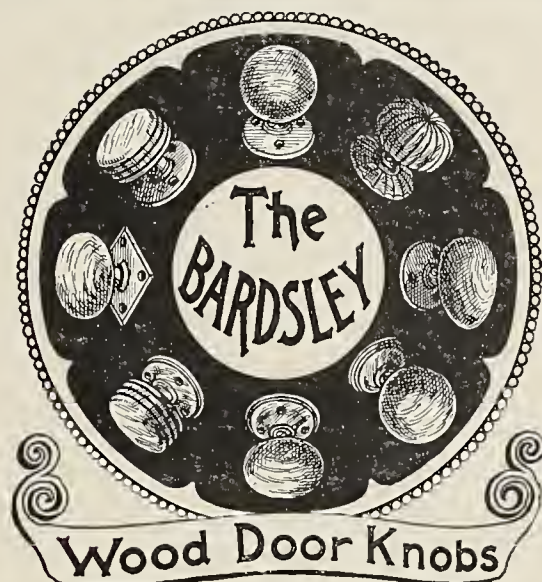
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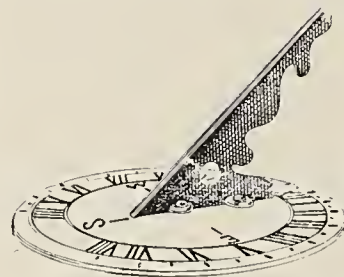
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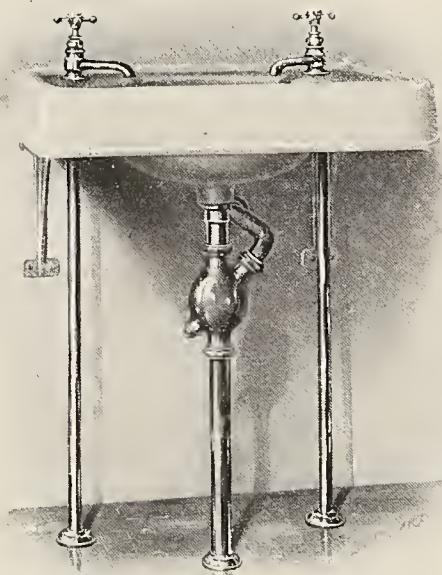


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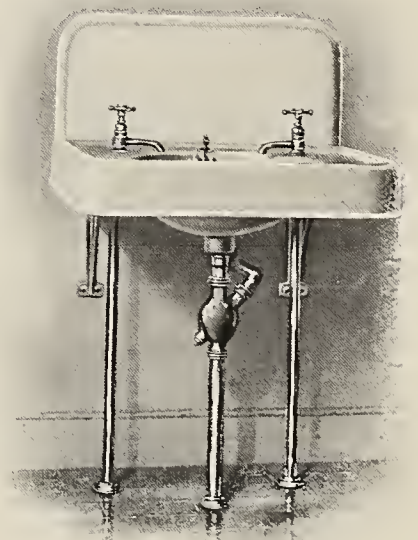


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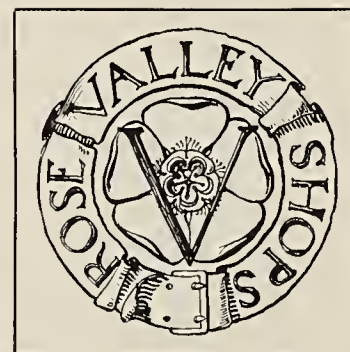




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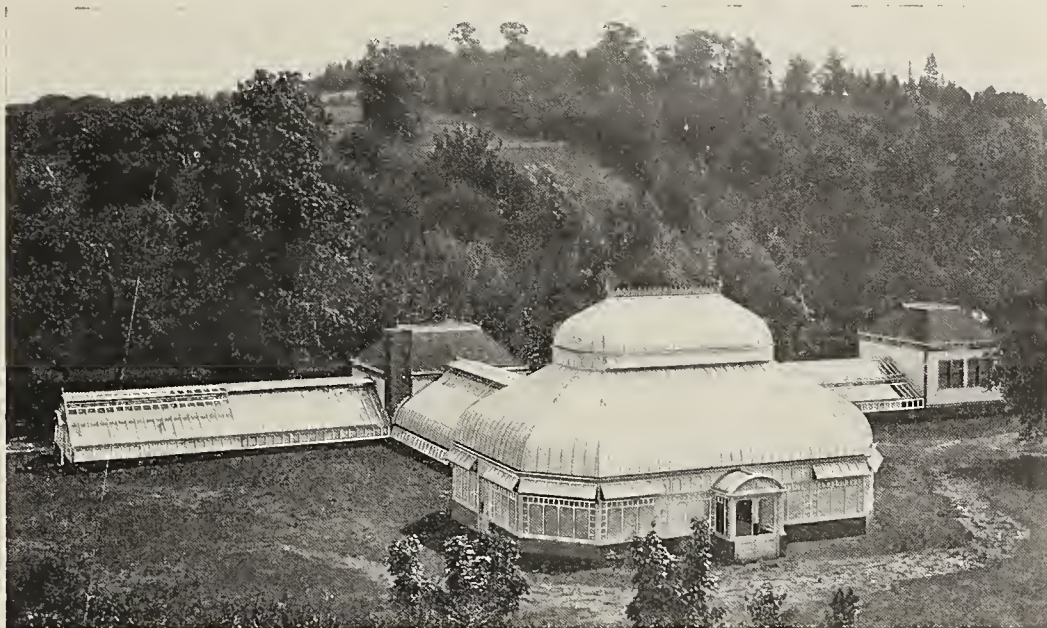
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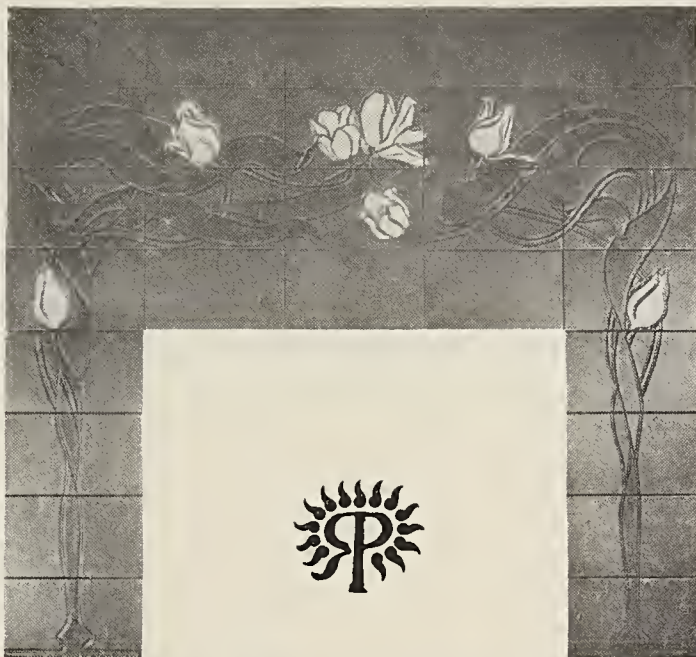
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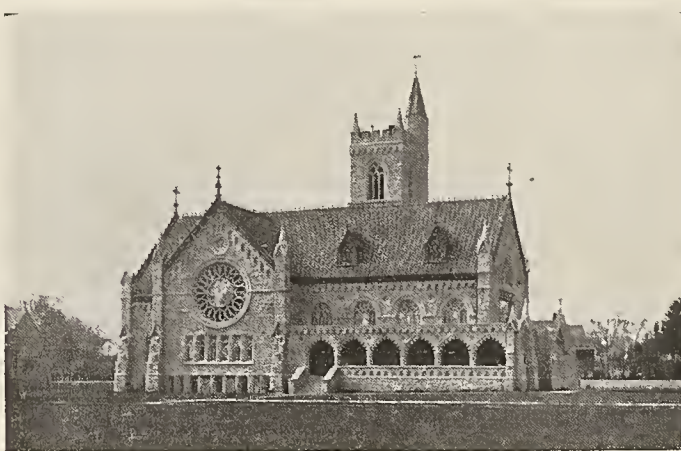
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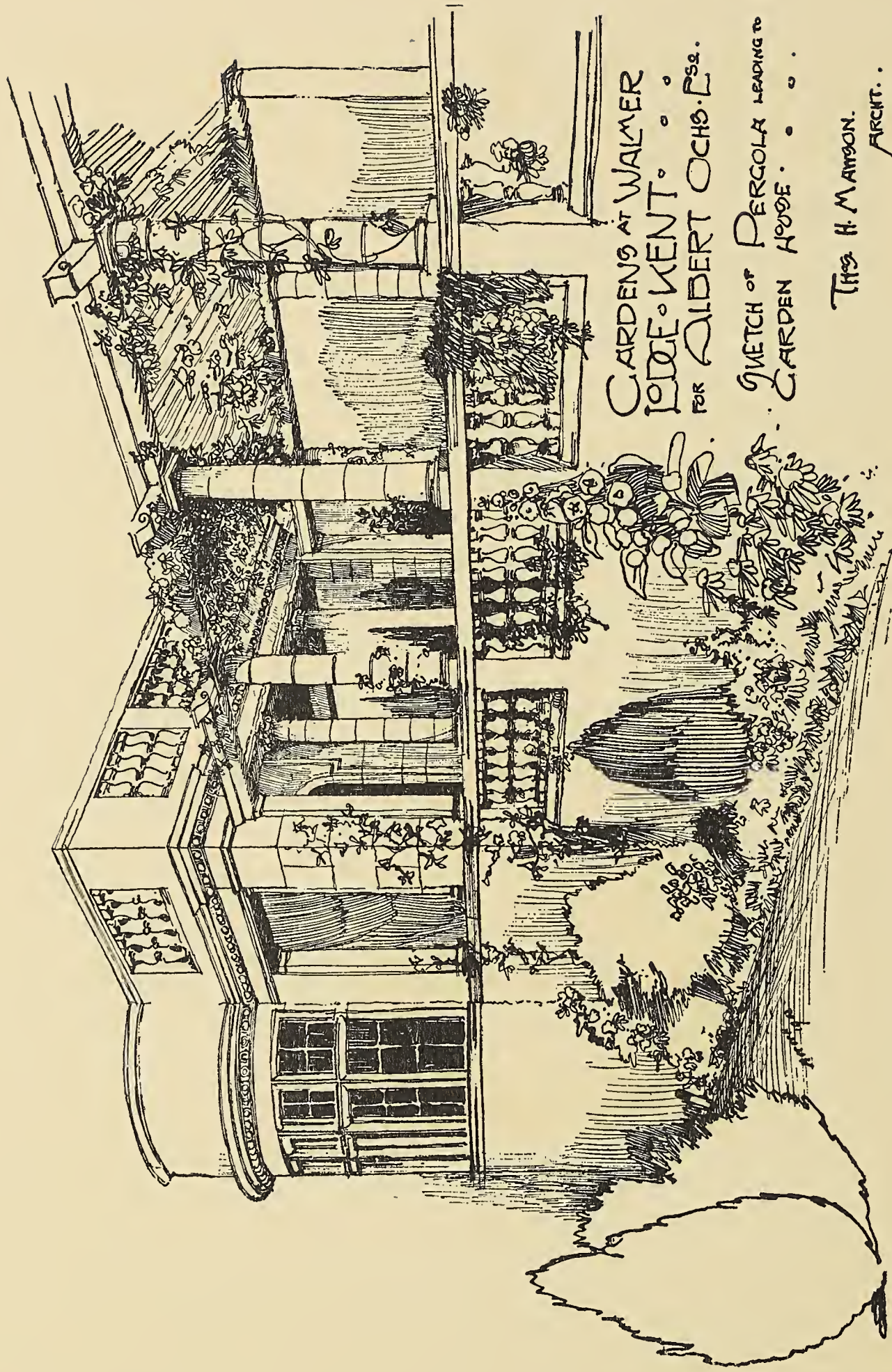
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THE PAVILION AND PERGOLA—WALMER LODGE



# House & Garden

Vol. II

JULY, 1902

No. 7

## AN ENGLISH MARINE GARDEN AND RESIDENCE IN COURSE OF CONSTRUCTION

BY THOMAS H. MAWSON.

THAT the revival of interest in our old English gardens, so well portrayed by photographs in the pages of many publications, has led to a keener appreciation of the possibilities of garden design, will be readily conceded by all who have given the matter any consideration. So it has come about that we Englishmen look upon these old examples of garden-craft with pardonable pride, at times almost approaching reverence, and esteem them as not the least of our national possessions. This appreciation does not, however, rest upon the one sentiment which too often warps the judgment of the collector of furniture and curios, viz: the question of age. That time does lend a charm to a garden all must admit; nay more, the most perfect of garden designs only reaches full expression when time, ever kind, has mellowed the colours, softened the angularities and thrown its harmonizing touch over the brick, stone, or other necessary architectural adjuncts. What, however, pleases most in these old gardens, is the clear expression of style, and the pronounced all-pervading character, generally bold in conception, and yet refined in detail; but withal possessing that quality of repose which is absolutely essential in every successful garden

scheme. No doubt it is the presence of this quality in the older work, and its absence in most of the modern or landscape work, which is responsible for the revulsion of feeling in respect to the latter,—a revulsion, by the way, which is not always governed by true artistic perception, or even common sense; for, if garden design is to make any

real progress, garden designers must be willing to take a wider view of their art than could be possible under a scrupulous adherence to prescribed rules. In a craft which is seconded by accident, there must always be something to learn and new motifs to glean for the expression of new ideas.

The foregoing is given by way of preface to a description of a marine garden, now in course of construction for Albert Ochs, Esq., at Walmer Lodge, Deal, England, an estate of some fifteen acres in extent, which runs lengthwise for a

distance of about half a mile along the Walmer beach. The shore forms the eastern boundary, whilst to the south, and for a short distance along the western boundary, the property has for a neighbor the beautiful park of Walmer Castle, one of the cinque port residences, now in the occupation of Lord Salisbury. The previous



A CLIPPED YEW ARCH





THE ENTRANCE DRIVE

master of the port, Lord Granville, added to the castle and in many ways improved its surroundings. The gently undulating park

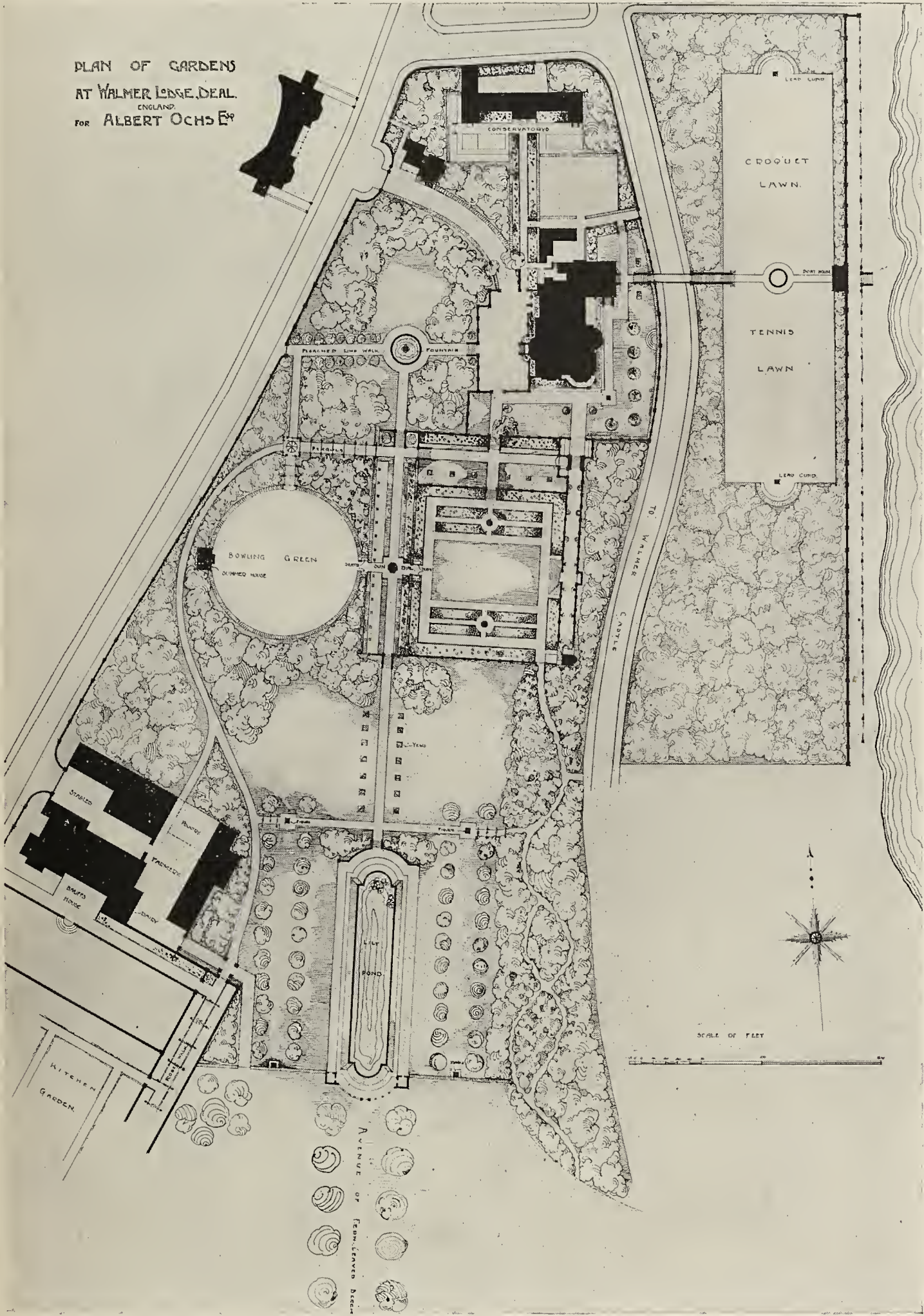
is beautifully timbered with groups of fine beeches interspersed with masses of ever-green oaks and flowering thorns, whilst over the crest of the rising ground, and peering between the trees is seen the tower of Walmer Parish Church. Truly a delightful piece of country and a background upon which the eye may wander with profit, and rest with ease.

When eighteen months ago, the property came into the possession of the present owner, the house, though roomy and fairly convenient, was not only without character but had been very unfortunately placed on the site; the evident intention having been to command as extensive a view of the sea as possible. There were also stables and a bailiff's house of more recent date and of modern character and design, erected in the position shown on the plan, most probably the work of George Devy, who added to Walmer Castle. The inconvenience attaching to the position of the house lies in its being close to the public highway, (which however is some six feet lower than the ground-floor level) and to its not being central with the ground available for gardens. The disadvantage of this, is not nearly so apparent, when seen from the house; but when viewed

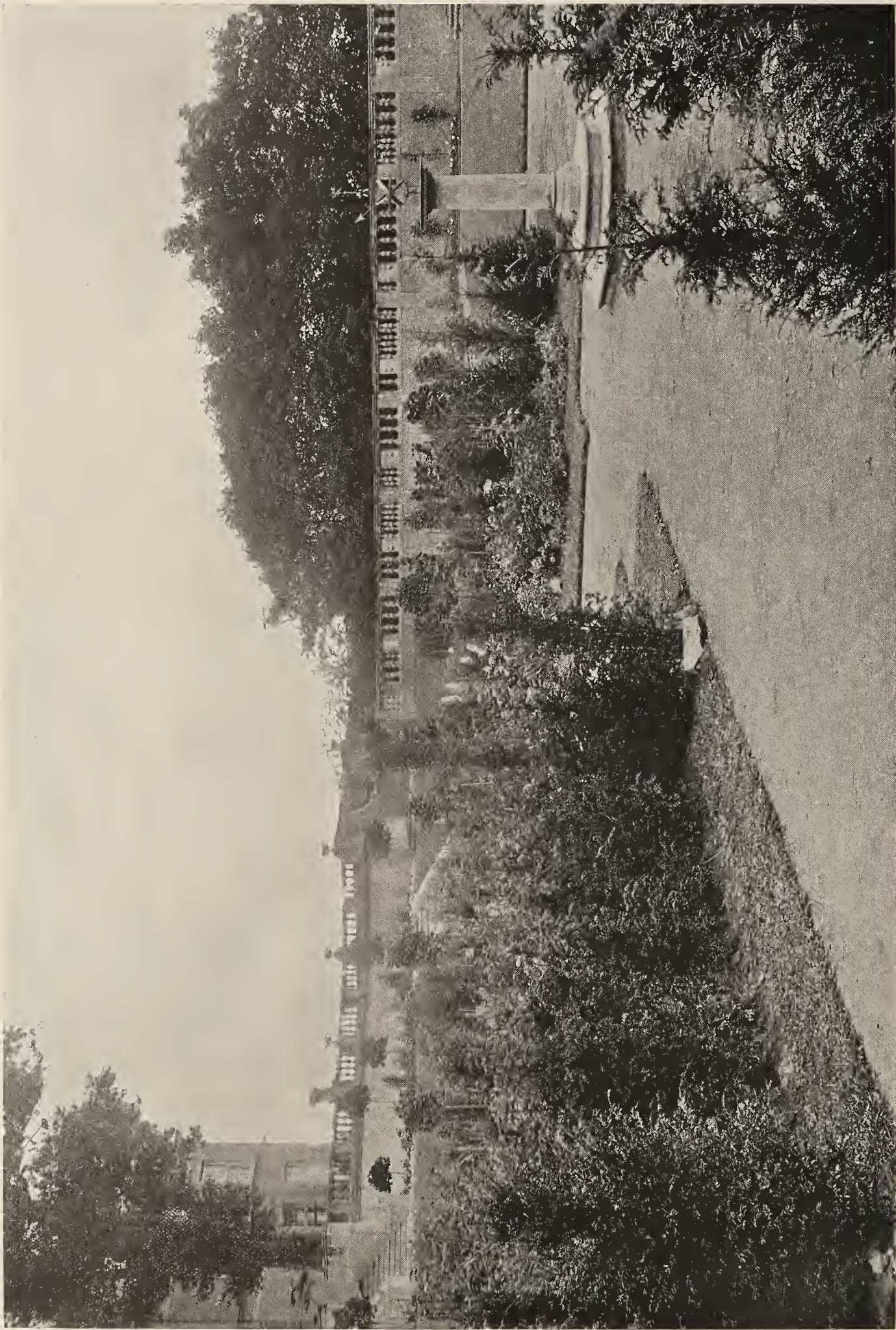


LOOKING TOWARD THE PARK OF WALMER CASTLE









THE RAISED TERRACE FROM THE BOWLING-GREEN

WALMER LODGE



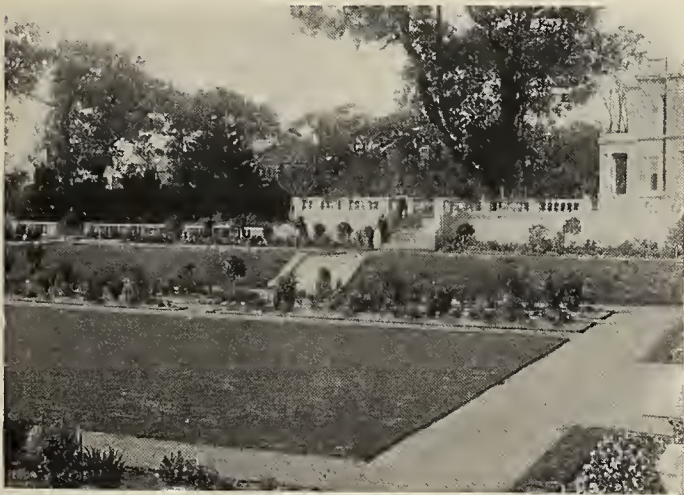


GATE OF A WALK TO THE LILY-POND

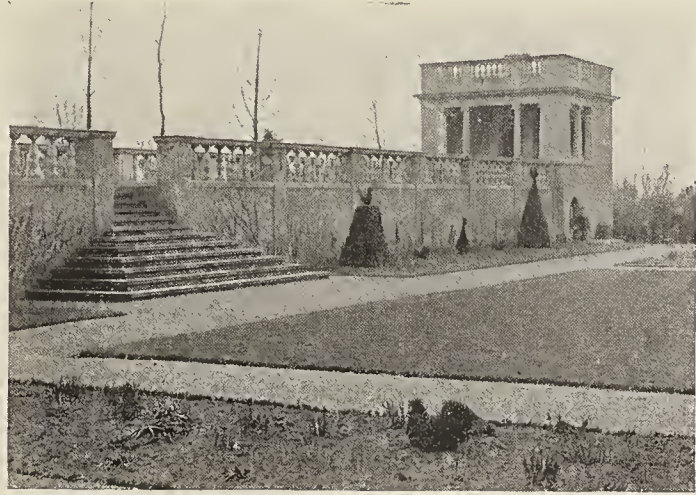
WALMER LODGE

from the garden, the house does not work into the composition as the grand central finish to all the garden vistas. To enlarge the house, and also to add a little to its architectural importance, Mr. Edwin O. Sachs, author of the standard work on theatres, was commissioned to remodel it; and it was upon the recommendation of this gentleman, that the writer was entrusted with the designing and laying out of the gardens.

It will be seen from the accompanying plan that, although the house stands close to the road there is a large piece of ground between it and the shore. By the erection of a connecting bridge over the public highway this space has been brought into the scheme. As the road is so much below the level of the house, it has been found possible to unite the two spaces and yet to screen both sides of the road without hiding the view of



THE TERRACES FROM THE PAVILION



THE PAVILION FROM THE FLOWER GARDEN



the lower ground from the house. To the southeast, however, an open view to a much-frequented promenade, had the effect of destroying the privacy,—that essential of an English garden. This difficulty has been overcome by erecting a pavilion in the open part of the view, whilst the rest of the outlook will be screened when the pergola, shown on the sketch, has been completed and the trees between the terrace and the road have taken shape and character. Along a portion of the north boundary, which lies

it will be noticed that, broadly speaking, a formal and architectural treatment has been aimed at. Owing, however, to the character of the plantations which formed part of the old gardens, and which it was undesirable to remove, a compromise has been necessary in connection with the newly-formed plantations, in which studied formality either as regards outline, or arrangement of shrubs, has not been attempted, excepting where indicated on the plan. It has, nevertheless, been found possible to secure a certain



FROM THE PARAPET OF THE HOUSE

WALMER LODGE

between the two public highways, there are some tall stuccoed houses, giving excellent shelter, though not very beautiful objects to look upon. They are no worse, however, than the modern villas immediately opposite the front entrance, which are fortunately screened by a row of large poplars extending from the lodge to the stables. The sum of this is that, excepting to the south, the main interest must be centered in the garden, and the eye must not be offered any inducement to go beyond the boundaries.

On reference to the layout of the gardens,

amount of character and balance, which, so long as the walls and balustrade retain their new appearance, is rather helpful than otherwise. In the new plantations and more especially where they are bordered by a yew hedge, flowering trees such as a double-flowered peach, *pyrus malus*, sweet almonds, *amelanchier*, etc., have been freely used, with the object of obtaining length of line and pleasing vistas. For such specific purposes these species are just as much to be desired in the formal layout, as in the case of the so-called landscape garden, for are not most





THE SUN-DIAL AND FLOWER BORDERS

WALMER LODGE

garden schemes of whatever sort either made or marred by the planting? Certainly it is of the utmost importance to have a well-thought-out plan, with every feature conveniently and effectively placed, with due consideration as to the various aspects and size and the space requisite to each, whether sunny or shady, open or screened. Even when this is done, if due regard is not paid to the planting the whole effect may be spoiled.

The requirements of the garden here attempted are many and varied and such as only apply in exceptional cases. For instance, this is essentially,—for at least nine months in the year,—a week-end house, at which the owner will entertain largely from Friday to Tuesday mornings, as is usual with city gentlemen. At seasons when the exhilarations afforded by the sea, such as yachting, fishing, and boating, are not convenient, it

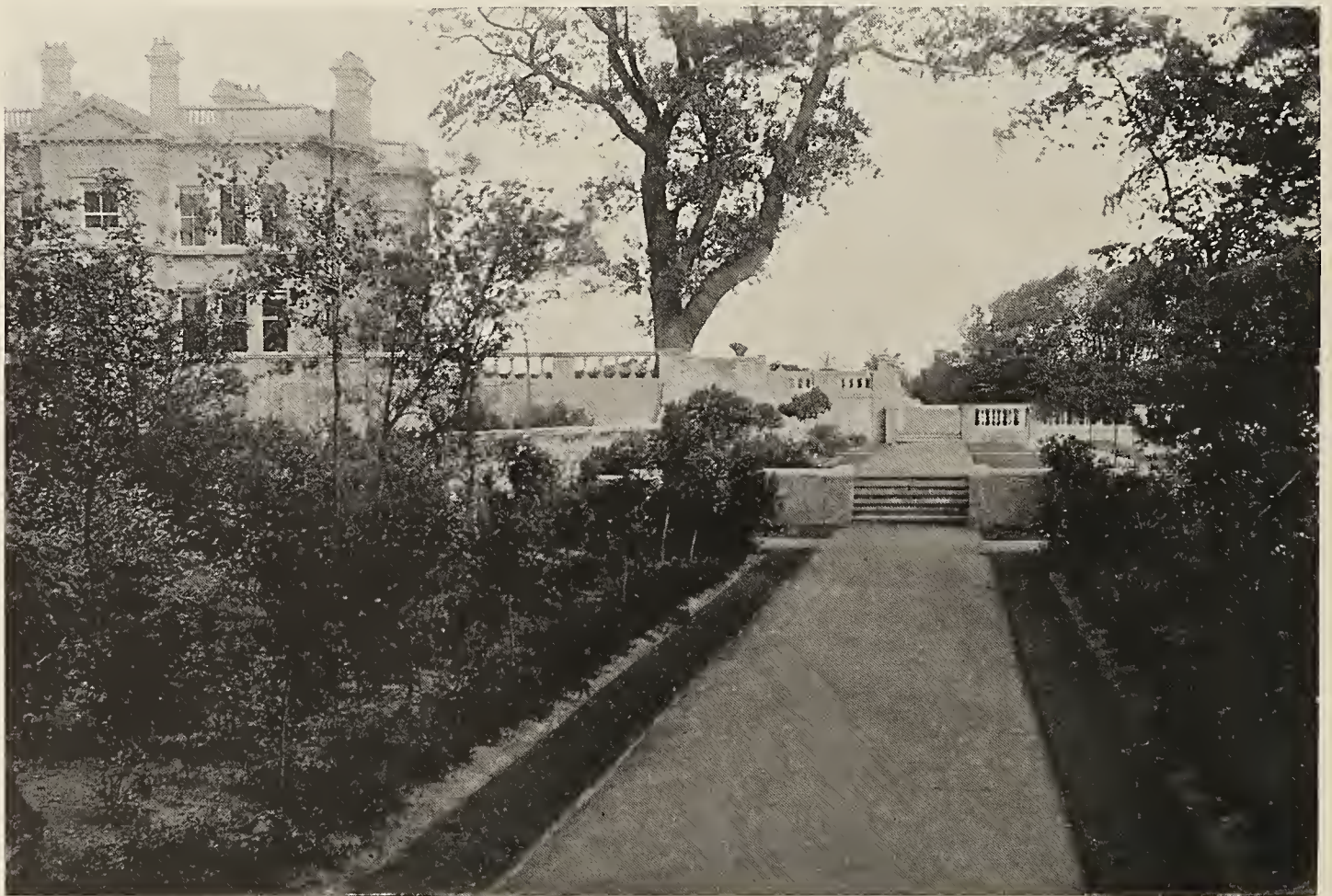
becomes necessary to provide ample accommodation for garden recreation. The latter forms of pastime must be available when the former are not, and the playgrounds must be sheltered from strong winds. As the provision and effective grouping of the different grounds allotted to recreative purposes in large measure has decided the plan of the whole, with due consideration, therefore, the following enumerated accommodation was allotted. (1) A large circular bowling-green capable of accommodating many sets, and also on occasion available for tennis. (2) A large tennis-lawn for two courts. (3) A full-sized croquet lawn, in addition to a three-hole golf-course, with its accompanying pavilion. Archery is possible in several parts of the garden park, whilst the lily-pond is large enough for model yacht racing, a sport keenly appreciated by many.





THE MANSION AND TERRACES

WALMER LODGE



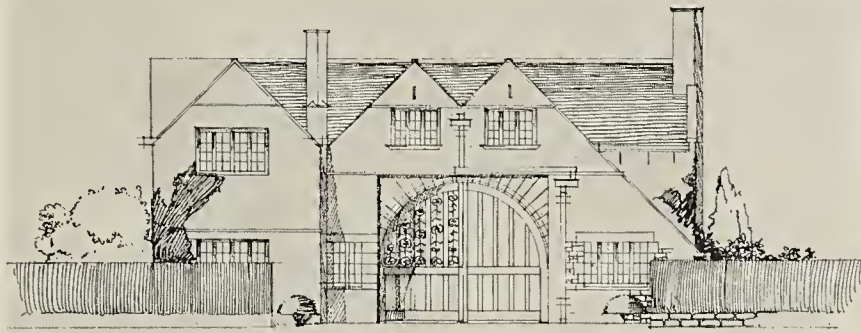
LOOKING TOWARD THE UPPER TERRACE

WALMER LODGE



As a contrast to a town house, the gardens are to be as gay with flowers and shrubs as circumstances allow, and therefore provision has to be made for the constant replenishing and refurnishing of

the borders, vases, etc., for which plants have to be cultivated in quarters especially prepared for them. Fortunately the mild equable climate along this coast assures success in this department. Unlike an old ancestral home whose owner religiously plants for the pleasure of succeeding generations, immediate effect is what is here required. To secure it an abundance of architectural features is needed on the one hand, and on the other a choice of trees

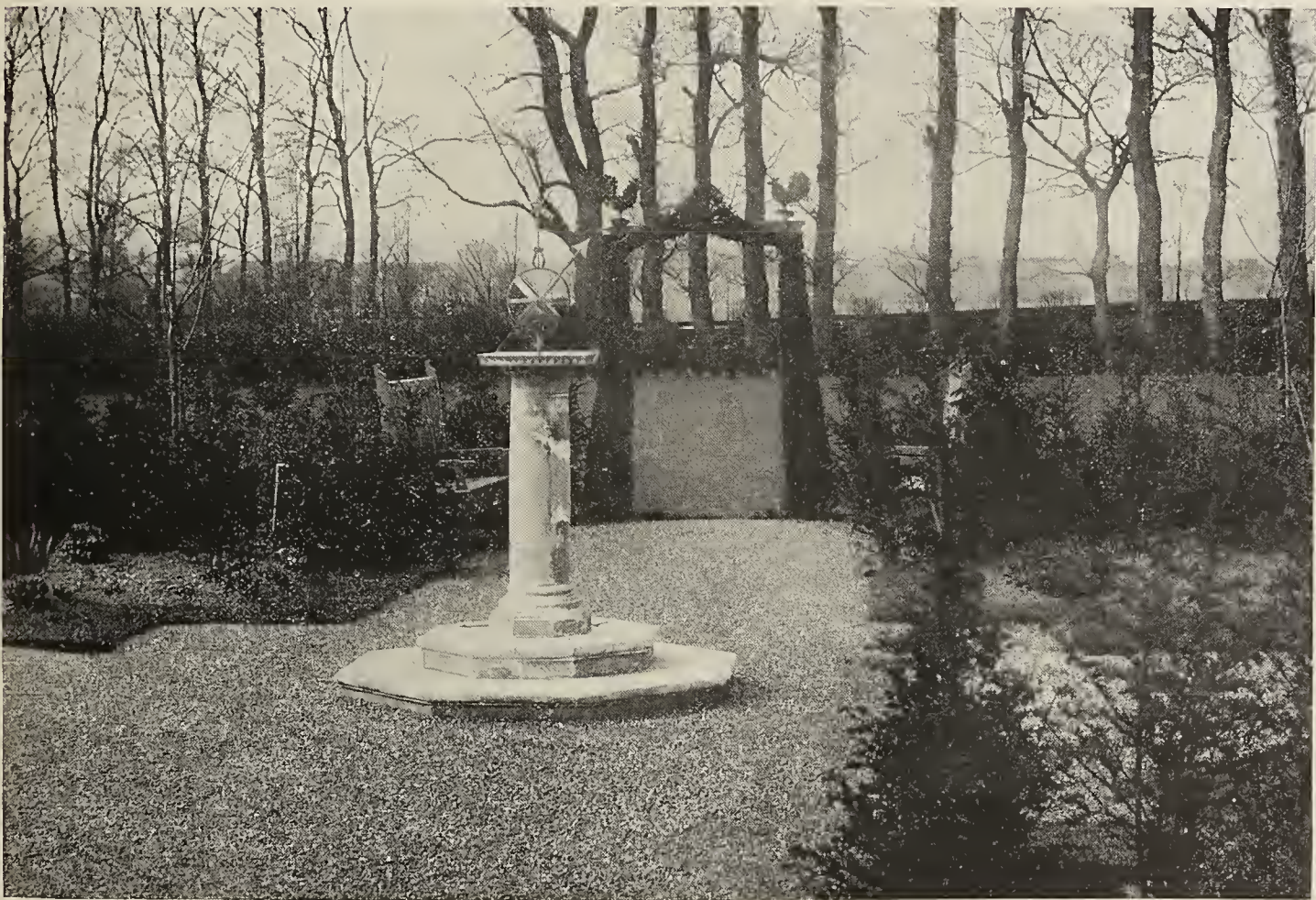


SKETCH FOR THE GATE LODGE

to, banks of earth have been thrown up and thickly planted where the arrangement of the buildings did not secure due seclusion.

The problem here was to wed the somewhat stately Italian Renaissance house to the distinctly rural recreative characteristics of the ground, without losing the pervading character of dignity in the former, and to pleasingly surround the spacious lawns of the latter, and lead from one to the other without incongruous disjointed breaks or

which are of quick growth. In the center of a popular watering-place privacy is always desirable in the formation of a garden; and to secure this, in addition to the raised terrace already referred



THE ENTRANCE TO THE BOWLING-GREEN

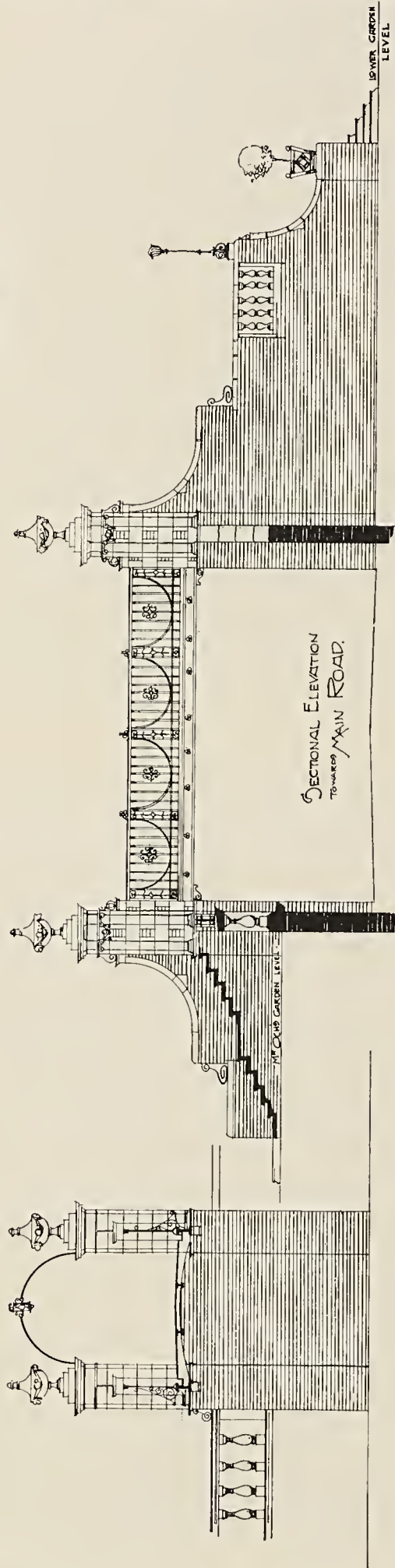
WALMER LODGE



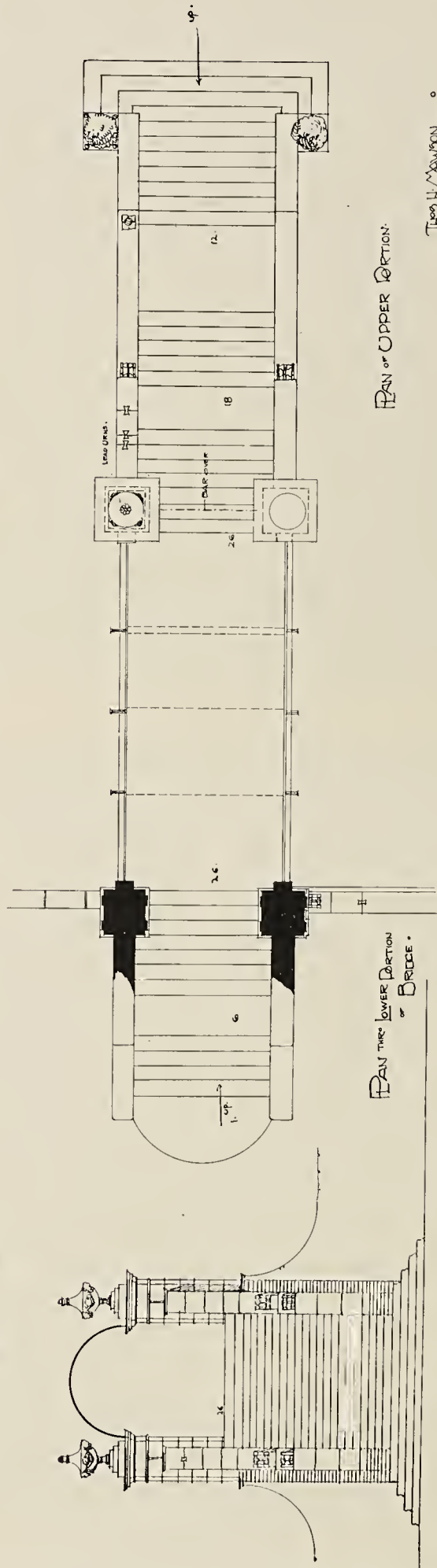
PROPOSED ADDITIONAL GARDENS  
FOR ALBERT CHURCH

DETAIL OF BRIDGE ACROSS ROAD

DRAWING N°



SECTION THREE



PLAN OF UPPER PORTION

PLAN OF LOWER PORTION  
OF BRIDGE

THOS H. WATSON  
ARCHITECT  
LONDON AND WINDERMERE

WORKING DETAILS FOR WALMER LODGE





THE GARDEN PAVILION, (*Pergola to be added*)

WALMER LODGE

interpolations. The two great factors relied upon to bring about this union and completeness are such architectural adjuncts to the house as terraces and various minor buildings at effective positions, either as a finish to terrace walls or at effective locations in the freer portion of the ground, and also the plantations. Nearly the whole of the architectural detail is carried out in a stone-like terra-cotta (specially made to match the colour of the old stonework) conforming with the style of the house both in that design and detail which has been carried out with the greatest success. Into much of this new work has been incorporated dim old garden details collected at home and abroad by the owner. Such is the case with the center of the fountain, the gnomon on the sun-dials, urns and vases on piers, and the wrought iron work which has all been collected in Spain. Unfortunately when the photographs were taken, many of these details were still either to be placed in position or were incomplete in themselves.

The most important of all the architectural portion of the garden design is the raised terrace supporting the pergola and finished by the pavilion. The raised walk when completed will be paved with a brick filling between a pattern laid in stone, and square terra-cotta vases, planted with standard sweet bays, are to be placed along the pergola during the summer months. The latter will be very valuable in assisting to furnish the terrace with greenery, until such time as the pillars and rafters are clothed with climbers. As will be gathered from the plan and photograph, a room is provided in the basement of the pavilion for use as a photographic dark room; the roof is arranged as a flat, projecting by a balustrade and parapet wall, thereby securing an exceptionally fine view of the sea and the landscape to the south and west. The interior of the pavilion is being panelled in oak, and the floor paved in marble. The ceiling is being finished in modeled plaster panels, representing music and dancing. Some reference should be



made to the conservatories, which are to be erected in the enclosed garden near the residence in order to rear ornamental palms and plants for the decoration of the house. The central position is to be treated architecturally as a small winter-garden; and with the additional purpose in view of hiding the adjoining property, is to be carried as high as the rules of proportion will admit. The walk leading to this is to be kept gay throughout the greater part of the year by bedding out plants arranged in masses for colour effect.

To complete the screen against the adjoining property it is under consideration to build an addition to the lodge. When this is carried out the entrance will be through an arch, and an additional bed-room to the gardener's cottage will be secured, as well as a day-and-night room on the opposite side for the use of a footman. The position of the kitchen-garden (one and a half acres in extent) is indicated on the plan, and is approached from the pleasure gardens by a rose walk over which are thrown arches twenty-five feet apart. The kitchen-garden is surrounded by a good fruit wall ten feet high, a gardener's cottage being planned to occupy the southwest corner. Along the

main walks have been arranged fruit espaliers, both walls and espaliers being planted with the choicest varieties. In the more ornate portions of the ground, are certain effective positions, and at openings in the yew hedges there has been introduced a feeling of quaintness by the insertion of clipped trees and clipped arches, which are by no means inappropriate when seen in conjunction with long stretches of clipped yew hedges, here so necessary as a protection from the sea. By good fortune the proprietor secured excellent specimens, which have been successfully moved, as may be judged by the illustrations.

In considering the utilitarian aspect of the garden, important as it undoubtedly is, it must not be thought that the more human or, truthfully speaking, the poetic side has been lost sight of. To be successful, a garden must be something more than a mere comfortable, shady, or sunny recreation and promenading ground, garnished with a display of flowers, and studded with a wealth of various trees. This is a fact which any person of artistic perception can demonstrate by analyzing a well-arranged picture: let us say a landscape, by preference, as being the nearest to the subject matter in hand, where



ENTRANCE TO THE ROSE WALK



AN OLD SPANISH GATE AND GRILLE



every adjunct—trees, rocks, stones, water, tufts of herbage—all tell their tale in enhancing some speaking preconceived effect of mind, of which the beholder is made conscious, all knit together in one harmonious and appropriate whole. So in a well-arranged garden, no matter how richly garnished, how perfect in growth the trees and shrubs or how gay the flowers; if these harmonizing qualities are absent, the general verdict either sooner or later is failure. How sad it is to see in gardens this failure to grasp a purpose in the whole, and to discover incapacity on the part of the designer to unite the various component parts in one united coherent harmony, dotting where either mass or expanse is desirable and vice versa, planting perhaps in accordance with some prescribed book-advocated trick of inserting dark foliaged trees in the recessed part of the plantations and light foliaged ones in the prominent parts, irrespective of the more important fact of the habits of branching of each variety, and the size and scale of leafage of each neighboring tree.

Most melancholy it is to find these expressionless gardens and parks. And what an abundance of this mediocre work is to be found, whose authors seem always to be pent up in the shoals and shallows of their profession, never recognizing the time and tide of depth and clearness of vision; the freedom and breadth of purpose—the deeper waters—that the former shoals and shallows lead to. No matter what the utilitarian demands are, in an average of ninety-nine

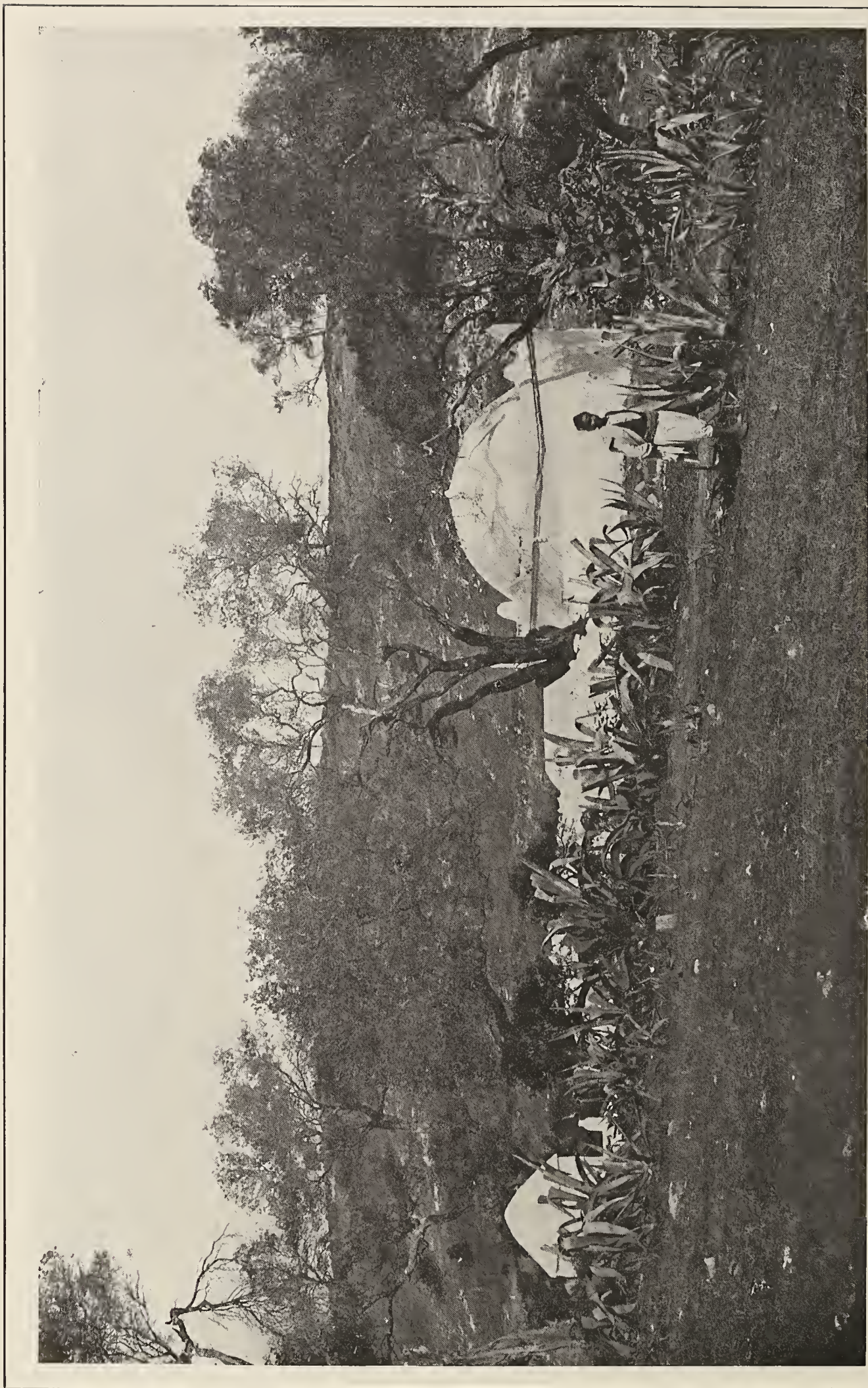
cases out of a hundred, a garden designer should, by the aid of the variety of materials at his command, succeed in securing an agreeable charm, and a suitable expression of completeness to his scheme as a whole,—a far more desirable end than to merely divert the mind to a few clever gardening tricks, which, no matter how well done, very soon weary the beholder.

The historic association of Dover and its neighborhood are known to every school boy, but few seem to know that Walmer Lodge stood on the site of a Roman Camp. It therefore caused a considerable sensation when the gardener's foreman came across the beautiful pottery shown in the photograph; the find being one of the most notable on record. Of course the most valuable piece in the collection is the beautiful glass jar to which the photograph does not by any means do justice, since its beauty consists (as is the case with all old Roman glass) in its iridescence. When found, the largest of the pieces contained cremated remains, whilst the smaller cups were arranged around them suggesting that they had been a kind of offering to the remains of the departed. The site upon which these were found is now marked by a sun-dial which bears an inscription recording the find, and the date upon which the objects were unearthed, whilst the pavilion at the end of the raised terrace has been arranged as a garden museum, specially fitted cases having been constructed with the oak panelling.



ROMAN REMAINS FOUND AT WALMER LODGE





ALGERIA

MARABOUT SIDI-YAYA





ALGERIA

MARABOUT SIDI-YACCOUB



ALGERIA

MARABOUT AT BLIDA





SMOKING APARTMENT IN A PRIVATE GARDEN  
AT BISKRA, ALGERIA



ALGERIA

MARABOUTS BOUZARÉAH





## THE TREATMENT OF CITY SQUARES.—II.

THE open spaces are, or should be, the ornaments of the city. That is the new rule of the new Science of Modern City Making. They are not created now for open-air markets; and if they are used for short cuts, such use is not to be made conspicuous. Their mode of city adornment is various. They may enhance the decorativeness of the adjoining architecture, they may bring the welcome contrast of nature into city streets; but whatever they do they should add to the attractiveness of the town.

When one passes from the congestion of the business district and the demands of traffic become less insistent, this requirement of decorativeness is increased. It might, indeed, be said that as the choice and arrangement of the furniture differs for each room of the house, so in the different parts of a

city the furnishings of the street form a problem in choice and arrangement that is not to be solved by the rules that apply to any other district. Of the ornamental open spaces, as the most conspicuous furnishings, this is true especially; and when these spaces grow large enough to admit of planting, a new set of principles is encountered. Some familiar examples which will serve as types may be observed.

There are not many small open spaces in the United States that have so wide a reputation as Copley Square, in Boston. But there must be very few persons who, knowing it well by name, have come upon it for the first time without a shock of disappointment. For the glory of Copley Square is the glory, so rare with us, of the surrounding architecture; and the space itself is composed only of flat triangular areas that are enclosed by low stone copings. But there are lessons to be learned from Copley Square; for, if



COPLEY SQUARE

BOSTON





FLOWER-BEDS IN COPLEY SQUARE

little has seemingly been done for it, that little is strongly marked.

Here was a space at the juncture of arterial streets and made notable by the interest and excellence of the surrounding buildings. The basic points, then, in the treatment of this square were to be regard for the architecture and for the free movement of the traffic from the important streets. For the latter purpose, the streets are carried through the space in their natural line of extension, and what might, by their diversion, have become a little park is reduced to a couple of green islands in an ocean of pavement. Like a breakwater around each one has been put the coping to keep the streams of traffic in bounds. That none of the surrounding architecture may be screened, no trees here cast their shade. Thus were some sacrifices required.

But Copley Square's lessons are not all negative. After many months of effort, and a great deal of subsequent litigation, a special statute was enacted and established prohibiting the erection on Copley Square of any building more than ninety feet in height, the special purpose of the legislation being to prevent the proposed erection of an apartment house so tall as to threaten seriously to dwarf Trinity Church, the Public Library, and other good structures. This was a step well taken. Hygienically, a square, of course, will bear taller buildings than a street. In fact, in European cities the restriction on building heights very familiarly proportions the limit of height to the width of the thoroughfare upon which the building faces, though usually with a

wise proviso as to maximum height in order to safeguard broad squares.<sup>1</sup> We have no such graduated restriction in America, and—in the common absence of any legislation as to height—we put good low structures at the mercy of the first conscienceless builder. The treatment of Copley Square, then, offers in this particular a very important suggestion, and one that has made it famous.

Up to the time of this courageous act, the treatment had been timid in the extreme. There was nothing but the grass plots. Lately, however, some flower beds have been laid out in geometrical contortions and filled with bright-hued flowers. The result gives the impression of a civic skirt dance between the stately library and the church, all the reposefulness of an architectural base destroyed. The grass had been at least unaggressive, but conditions so urgently invited something positive that turf alone could not be satisfactory. The only treatment here must, indeed, be frankly formal; but surely not that of carpet-planting. At least there might be clustered shrubs. Whether the unusual character of the immediate neighborhood does not also invite symbolic representation in statues, made the more suitable by the architectural pretensions of the square, is a question for sculptors. One would think it should be easy to combine the sculpture and the planting.

But this at least can be said: Copley Square would not disappoint the average visitor half as much if it were consistent and complete. Granted the wisdom of the sacrifices made, granted the evidences of care expended on the plots as they stand, and still the space looks half finished. It is crude where, of all places in Boston—and is not that to say in the United States—the treatment should be refined. For behold the barbarity of the telegraph poles against the lovely library; see the ugly lamp post where millions of dollars have been spent for public beauty. Overhead wires cross and recross, and against the library's pale granite the graceless trolley poles rise black. It is well to limit the height of the buildings

<sup>1</sup> The law of Rome, for example, is that a structure's height must not exceed one and one-half times the width of the street, with a maximum limit of 78½ feet.



on Copley Square; it is well to preserve for greensward, however timidly, some area that might have been pavement; but, while adopting strictly urban treatment, it should have been carried a little farther and the furnishings of the street made worthy their surroundings—not left like those of a frontier town. Such a change would make more difference than is commonly realized.

At Sixtieth street and Fifth avenue in

the city-bound the planting of Copley Square can mean very little; there is no need to put a bench there. But this bed of bright flowers in New York means much to its neighborhood; the country sunshine and freshness that was imprisoned in the bulbs is flooding the district, and all day a half dozen benches, their backs to the costly club, are occupied. Flowers are something that even a very small open space can bring with welcome to the



SIXTIETH STREET AND FIFTH AVENUE

NEW YORK

New York there is an open space that is somewhat similar. But it has been treated with more courage and, for once, with better success than is the like condition in Boston. The lighting apparatus, standing out strongly against the white marble of the "Millionaires' Club" is ornate and decorative. At either end of a grass plot stands an elm, offering no interference to the view of the architecture, while the space that another grass plot might have occupied is converted into a gay bed of tulips, enclosed—unhappily, if necessarily—but as lightly as possible. To

city, if, instead of seeming to writhe in their new environment, they lie in their beds with unobtrusive, restful, comfort.

There is another thing which the square may always bring with welcome. We spoke of it in the paper on squares in the business district; but it is as true of those among the residences. This is running water. Perhaps the most satisfactory device is a fountain. The playground's shallow pool, however, where children may wade or sail their boats, gives pleasure from many points of view, and though the playgrounds offer a





MADISON SQUARE

NEW YORK

problem in themselves—and one in which estheticism is not the paramount consideration—yet the pool's grateful change to the common city scenes contains suggestion for ornamental open spaces. A round pool, flower bordered, has been adopted as the treatment for Bowling Green, New York. In this unexpected placidity rushing Broadway terminates. There is enough formalism to retain the urban character of the spot and enough tranquility to recall the Dutch origin of the space. When tall office buildings crowd around it, the contrast may become too violent, so that even history will not excuse such incongruity; but generally in a quiet residential section, far from any natural body of water, the treatment should prove very charming.

The opportunity of the open space should be availed of to add to turf, and flowers, and idling or dancing water, two other potent factors, none too easy otherwise to obtain, in the development of city beauty. And this is true especially of that larger area which the less crowded portions of the city can usually spare for purposes so good and pleasant. These factors are clusters of trees and their background of verdure for civic

sculpture. The trees are not only lovely in themselves, and gratifying for the shade which they afford; but most acceptably do they close the vista of a street or make a beautiful screen to separate distinct sections of a town. For the best effect, the space should be large enough to include without crowding a goodly number. Boston Common is so large that a more encouraging example is found in the equally well known Madison Square, New York. Here, as on the Common, the trees are the principal feature, the grass plots amounting to little by comparison.

In the illustration there is shown an example of a statue with that background of verdure for which nearly all sculpture is the better, foliage strengthening the outline and giving life and warmth to the whole effect. This, indeed, is one of the most delightful possibilities of the open space; but it is one that is too little considered, for it is not necessary that the statue should be in the square to be thus benefited. A fine effect can very often be secured for the statue of the street by so placing it that it will be seen against the green background of a square. But in order that it may be always thus seen, some ingenuity is required. In the



Wilhelms-Platz, Berlin, a statue that can be viewed only against a background of verdure is, by a clever device of the landscape architect, kept apparently in the highway, as part of the street's adornment—when the temptation must have been to enclose it in the platz, and so to some extent to hide it. In the Piazza Cavour, at Milan, there is, perhaps, offered a yet better example of the street statue thus backed, and still an example typical of a large class.

This tendency of the planted open space to hide the sculpture it encloses can be overcome if care be taken. And since the true function of these decorative squares is the city's adornment by entering into its very anatomy, as necessary parts of it, there is great need that such care be given. At Washington Place in Balti-

more, there is a very interesting illustration. Charles Street broadens here so that the roadway, dividing, encloses an ornamental square. The treatment adopted has been extremely formal, too stiltedly so to be wholly pleasing; but that detail need not now concern us. The point to be made is that a statue in the center of the square is rendered a part of the street decoration. A line of trees planted along either side of the square, exactly on the extension of the street's building line, prolongs the street's vista. And this is, further, preserved carefully by the absence of conspicuous screens at the

ends of the square. The very entrances are placed at the corners; and the statue, which occupies the middle of the space and can be seen only against a background of turf, is exactly in line with the axis of the street and thus appears to belong to it. The consequence is that Washington Place seems to be a glorified bit of Charles Street, and not a distinct square.

Another interesting detail here, deserving note for its suggestiveness, is that, while the walks curve in apparently luxurious indolence, their curves are so adjusted to one another that the hurried pedestrian, leaving the Charles Street sidewalk and obliged to traverse the square, need barely deviate from a straight line in so doing. He can loiter if he wishes, but he is not obliged to do so. A number of the



BOWLING GREEN

NEW YORK

“circles” in Washington, with their sculptured heroes, also illustrate so well the adornment of the street that their provision is regarded as a conspicuous merit of the Washington street-plan.

This consideration of squares that are large enough to admit of planting, most incomplete though it has had to be, has yet been sufficient to bring out certain general principles of value, for all these squares have been types. It is clear, first, that since the function of the open spaces is to adorn, as far as compatible with the needs of traffic, the treatment adopted, however simple,





WILHELMS-PLATZ

BERLIN



PIAZZA CAVOUR

MILAN





WASHINGTON PLACE, *From the North*

BALTIMORE



WASHINGTON PLACE, *From the Monument*

BALTIMORE

should be consistent and complete. If it safeguards the architecture, reserves precious space for greensward and builds a stone coping all around this, so that the grass, once planted, may be preserved, and then permits incongruously the erection of hideous poles, it makes, for all its straining, a quite pathetic failure. In fact, how often one has to see an ugly telegraph pole rising from the center of a mid-street bed of gorgeous flowers! The thing would be ridiculous if it were not so sad. Then it has been seen that the open space affords an opportunity to bring into the city these decorative and precious elements: grass, flowers, water and trees, and



to offer the welcome background of verdure to civic statues.

That formalism is the better mode of general treatment, has not been emphasized, because it has been obvious in each cited

the square a decorative adjunct of the street, adorning by the opportunity it offers to bring to the street's aid such powerful and unusual factors for city beauty as flowers and trees and running



WASHINGTON PLACE, *From the Southeast*

BALTIMORE

case. Behind it, however, there is this reason: the open space of the city, if it be not large enough properly to be called a park, is too small to shut out the city. Even if there be no architectural or monumental construction to give the keynote to the square's arrangement, the city's buildings will peer over all its boundaries and the noise of traffic will be heard in its quietest corners. To attempt, then, to imitate the country here, with naturalness of effect, were absurd. It is best to accept frankly the urban conditions and to make

water—but using these with respect for the architecture.

There are further considerations regarding the treatment of city squares that will have to be saved for another time, for some squares that have a special function to perform require a special treatment. But even for them the general principles here discussed are applicable, since these are definite points in the Science of Modern City Making, and whatever complexity is subsequently developed starts with these assumed.

*Charles Mulford Robinson.*



A ROW OF SUBURBAN STORES.

AT GLENSIDE FARMS, PENNA.

*Designed by Lawrence Visscher Boyd, Architect.*

HOWEVER beautiful many of our suburbs appear when we have left the railroad and strike into the real country, it is unfortunate that we have to resign ourselves to the sight of ugly and squalid buildings as we alight from the train. The accompanying illustrations show what has been done at Glenside Farms, Pennsylvania, to make attractive that focus of suburban life: the station and the few shops which minister to the daily wants of the residents. Here a delightful farm land has been developed by Mr. W. T. B. Roberts into a prosperous suburb, as rural in its character as can anywhere be found within a distance of fifteen miles from a large city. All the improvements in the com-



THE NORTH END OF THE ROW

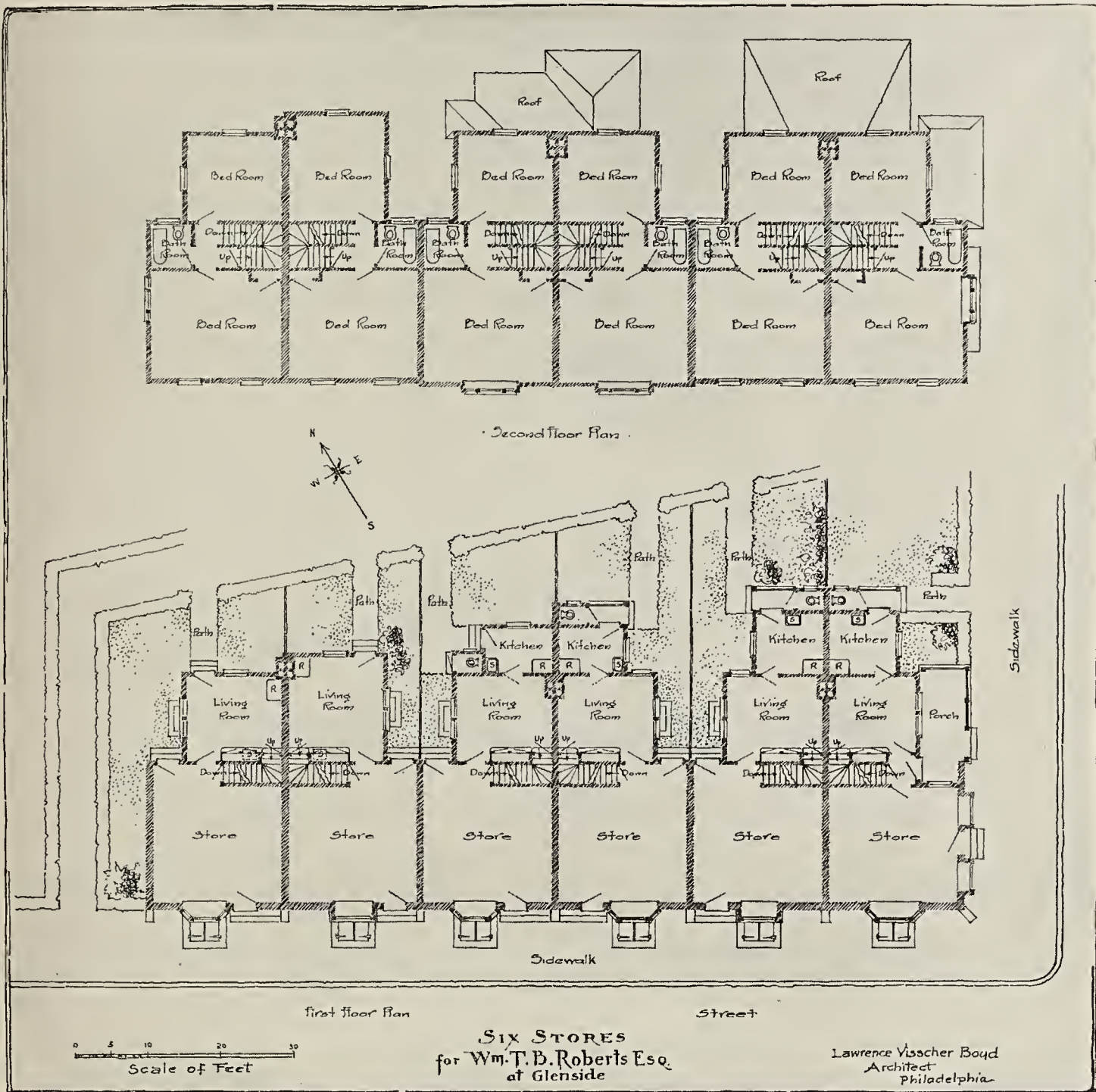
munity were entirely under one control, and the opportunities obtained thereby for turning to the best account every portion of the original land are obvious.



A ROW OF STORES

GLENSIDE, PENNA.





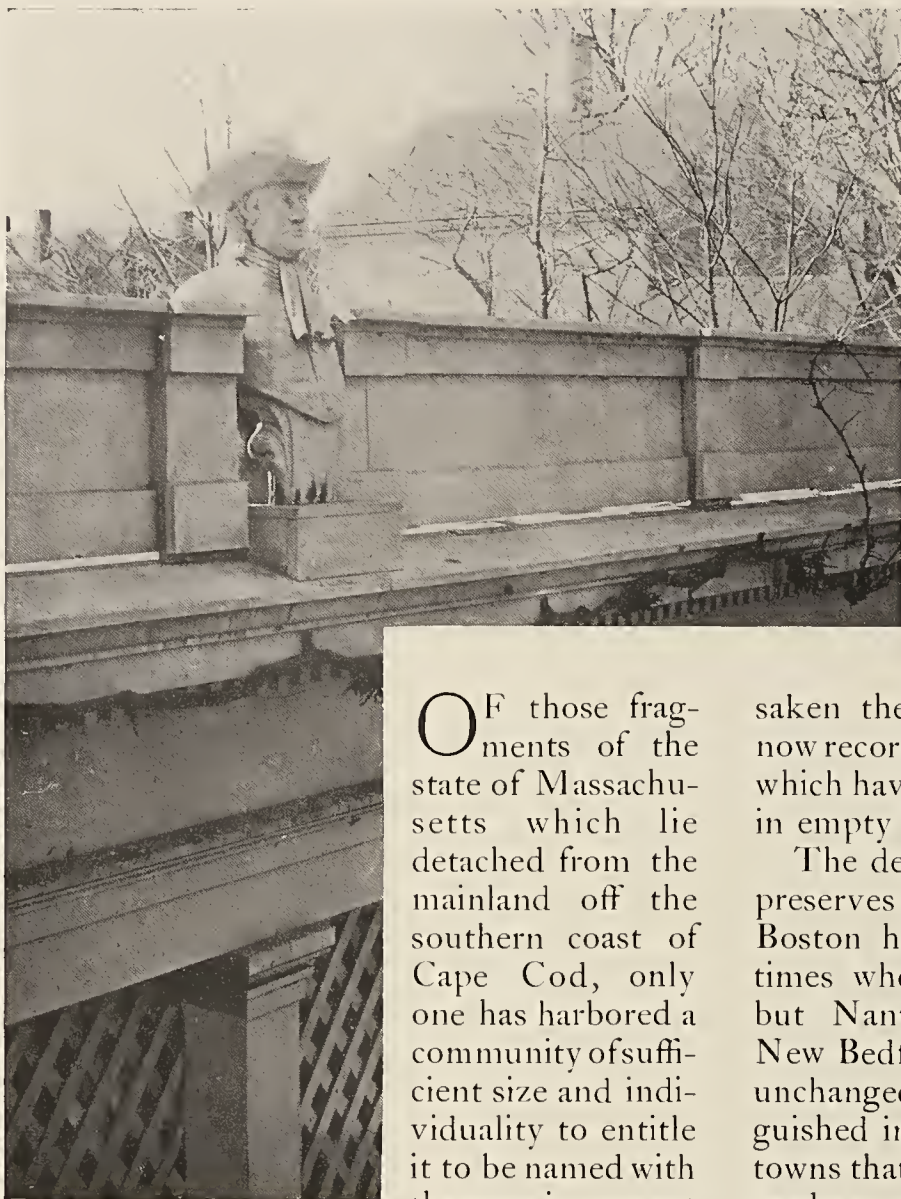
PLANS OF A ROW OF STORES

GLENSIDE, PENNA.

The buildings here shown were placed upon a tract so near the trains as to be unavailable for large size dwellings. By placing the shops in a row, economy of space and construction has been gained and yet complete comfort for the families of the merchants is provided in connection with four of the stores at least. The remaining two offer themselves to tenants requiring less space and accommodation. Four bed rooms—two of which are in the roof—are included in the living part of each

store, and the planting of hedges and masses of shrubbery has greatly increased the attractiveness of the surroundings. The first story walls are of local brick—the “run of the kiln”—which gives a considerable variety of color; and the joints are three-quarters of an inch wide. The upper portions are covered with a stucco naturally colored by the Jersey gravel of which it is composed. The half timbers are of rough chestnut stained a dark umber, and the roof is covered with unfading green slate.





A FIGURE-HEAD ON THE  
STABLE, SANFORD PLACE

of Nantucket, and its largest settlement, known as the town of Nantucket, has always been associated in the early history of New England with the famous maritime countries of the Old World. In those days the frigates, merchantmen and whalers of Salem and Newburyport, New Bedford and Nantucket, were as well known in foreign ports as the ships of Boston, New York, and Philadelphia; and the world's trade looked upon these towns of the early settlement as important centers in its ganglia of production and carrying. This glory has for-

## TWO NANTUCKET GARDENS

BY

ARTHUR A. SHURTLEFF.

OF those fragments of the state of Massachusetts which lie detached from the mainland off the southern coast of Cape Cod, only one has harbored a community of sufficient size and individuality to entitle it to be named with the more important towns of the mainland. That fragment is the island

saken the lesser towns until their names are now recorded only in shipping lists and ledgers which have been mouldering for half a century in empty warehouses and dismantled offices.

The decay of commerce in a community preserves its antiquities. New York and Boston have few landmarks to show of the times when they were rivals of Nantucket; but Nantucket, Salem, Newburyport and New Bedford remain to-day in many respects unchanged in appearance since trade languished in them. It is consequently in these towns that we find examples of streets, houses, gardens, and a thousand other things which pleased our ancestors and which now please us on account of their quaintness and their associations. The student of gardens who is not a worshipper of these qualities will find but little to interest him in the ruined gardens



GENERAL VIEW OF NANTUCKET





MAIN PATH, *Looking toward the Stable Yard*

SANFORD PLACE

of Nantucket, for there are present in them no striking characteristics of design or excellencies of architectural detail which can compare with many a garden upon the mainland.

Nantucket was the home of seafaring men. The moneys which built her houses were

earned upon the high seas, and her carpenters were skilled in ship framing and in figurehead carving. It is not strange, therefore, that the houses of the captains were shiplike,—staunch, modestly small, prettily paneled and corniced, and neat to the last degree. They were placed



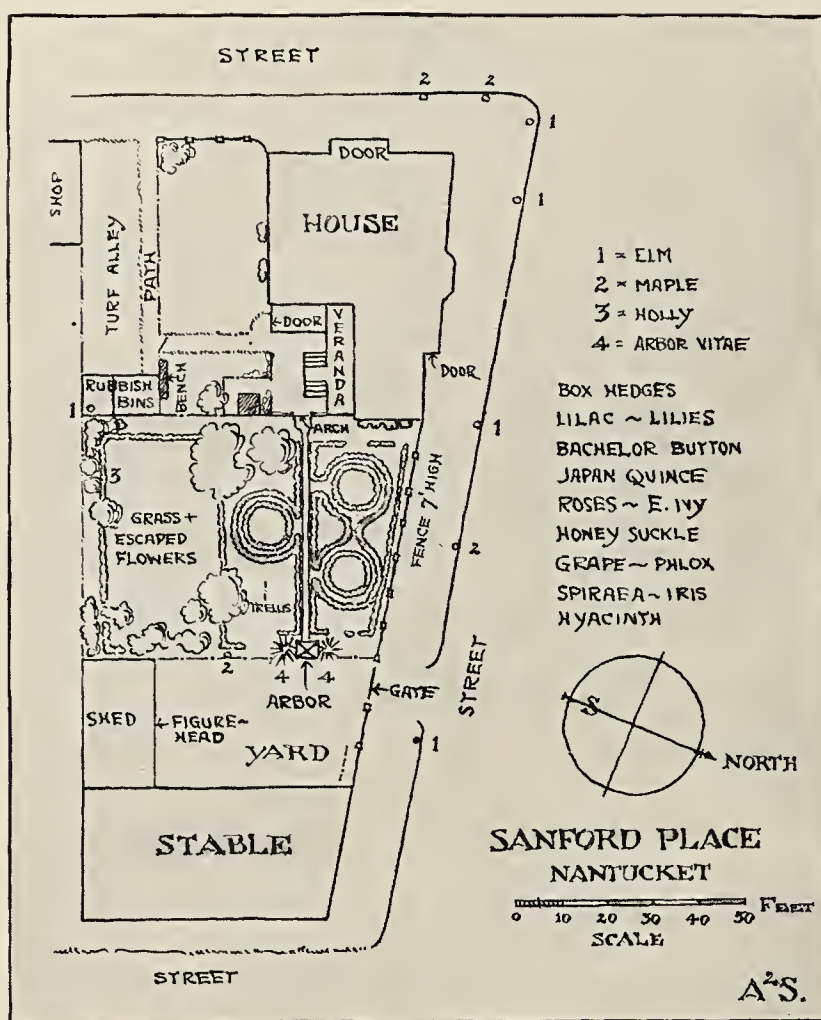


THE SANFORD PLACE FROM THE STREET

closely together like ships in a haven, and their owners looked with unenvious eyes upon the acres of unoccupied moorland in the interior of the island. The maritime interests of the people and the unproductive soil gave little encouragement to farming. So sterile was the soil that many garden plots were supplied with rich earth brought in ships from the fallow lands across the water to the north. However it may be explained, Nantucket was apparently deficient in

NANTUCKET

gardens as compared with contemporary towns upon the coast of the mainland, if we are to take as evidence the singular dearth of gardens existing to-day. Disappointing though Nantucket gardens are in point of numbers, they possess the charm of the best New England gardens to a remarkable degree. This is to be attributed perhaps to the mildness of the island's climate which allows many of the less hardy plants a more luxuriant growth than is possible upon the



PLAN OF THE SANFORD PLACE





ALONG THE MAIN PATH



SANFORD PLACE

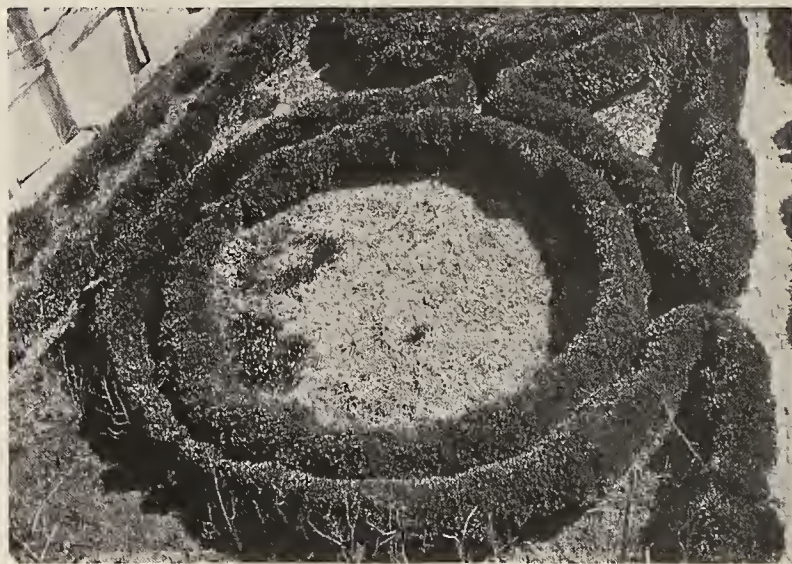
mainland and gives a longer life to arbors, and other structures of wood. It is also to be attributed to the care with which these gardens have been maintained, and their freedom from modern innovations, like the cast-iron vase and plants with foliage of violent color contrast. Their designers seem to have realized the value of a direct relation between the garden and the house, and the effectiveness of a formal design in the garden itself. The rectangular shape of the land about the house and the rectangular subdivision of the house into rooms, suggested a general design for the garden which hardly could be improved. The garden was treated as a modified extension of the house-plan in which clipped box edging, clearly defined walks, symmetrically placed arbors and vine-clad fences repeated the structure and ornaments of the indoor dwelling. Distracting views of adjoining houses and traffic were screened from sight by high boundary fences, walls, and plantations which extended the privacy of the house into the garden. A further degree of seclusion was attained by plantations of apple and pear trees which tempered the light from the sky without producing a shade too dense for the thrifty

growth of verdure beneath. These trees also furnished a display of blossoms in May which almost outrivalled the later flowers of summer. There can be but little doubt that the gardens served a real usefulness in the family life, if we are to accept as evidence the presence of arbors and benches which afford agreeable resting places while offering effective vantage points for views of the garden. Better testimony of the gardens' favor in the family regard is evidenced by the mere fact of their existence to-day after a lapse of years, during which they would have been overgrown and obliterated had they not enjoyed constant and appreciative care. Destruction by the weather of wooden buildings is slow, and it can be arrested from year to year by renewal of shingles and clapboards; but the gardens fall so quickly a prey to exposure that, without the painstaking care of appreciation, they are likely to be lost as records and as places of delight. They belong to a period of wooden architecture, and therefore their arbors, benches, and terrace steps are frail and quickly fall to ruin. Indeed the most persisting objects in them are usually the edgings of box which often outlive the apparently more



permanent paths and low terraces of the garden. Happily there are hands which care for many of these gardens, and repair their ruins tenderly as they dwindle, taking delight in the generations of roses which have blossomed year after year for half a century or more in the same knot or bed.

The accompanying plans and photographs illustrate the Sanford and King gardens which are perhaps the most interesting of the older gardens on the island. Sad to say, like the majority of existing New England gardens, they were built at a comparatively recent period, the early part of the last century being the date ascribed to them. Fortunately there is evidence to support the tradition that they were copied from much older gardens then in their prime. A detailed description either of the design of these estates or their plantations would perhaps prove tiresome, but it may be profitable however to consider briefly a few of the more important features of the designs. Formality is evidently the first characteristic of the two gardens. This element was doubtless



THE SANFORD ROSE GARDEN IN WINTER

much less an esthetic object of the designers than an expedient of economy imposed upon them by the limited size of the gardens and their effective maintenance, as well as the ease of marking the designs upon the ground. The seclusion given the gardens by means of border screens which separate them from the street, from neighboring property, and even to a slight degree from the houses themselves, is also a noteworthy characteristic. In both

designs, however, there is little effort to screen the stable from the garden, and the only path connection between the house and stable is afforded by the garden footways. The economic value of the garden is also evidenced by the presence of fruit trees which were probably as much prized for their material yield as for their embellishment of the enclosure. The two plans also indicate the dependence



DIAGONAL VIEW OF ROSE GARDEN

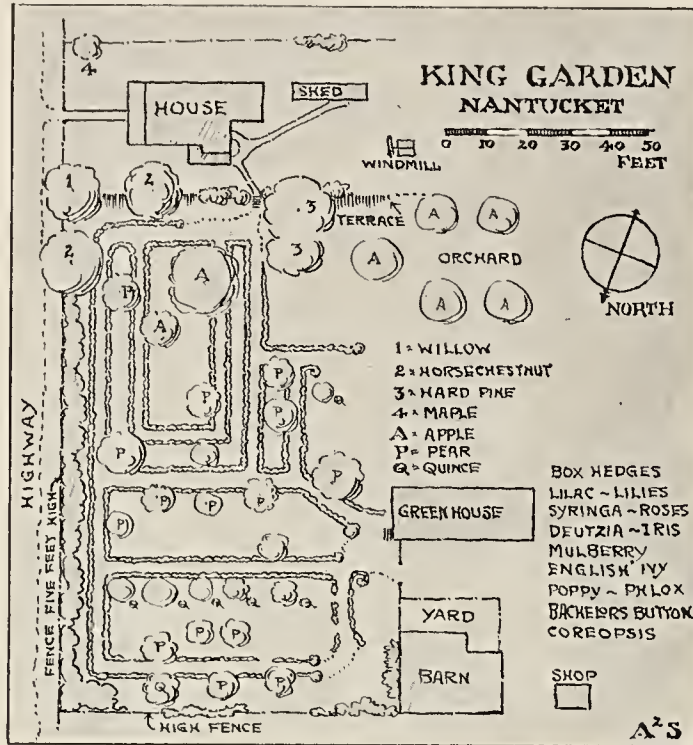
SANFORD PLACE





IN THE GARDEN OF THE KING PLACE





PLAN OF THE KING PLACE

placed upon box hedges to mark off for the eye's pleasure the main outline of the garden's pattern and to give character to designs which without hedges would have rather



A WALK IN THE KING GARDEN

suffered than have been improved by the presence of flowers in the ill-defined panels between the paths. Indeed the only considerable architectural effect in the gardens



THE KING GARDEN FROM THE WINDMILL





THE PATH ALONG THE EAST SIDE



THE NORTH EXTREMITY

VIEWS IN THE KING GARDEN

NANTUCKET





DOOR YARDS



NANTUCKET

results from the use of this box plant in ribbons, strings and knobs. The absence of architectural objects like balustrades, fountains, sun-dials and statuary, is characteristic of the designs, and is perhaps difficult to explain when it is considered how fond were the early architects of colonnades, intricate cornices, porticos, elaborate newel-posts, alcoves, and delicately traced mantels. Perhaps there was wisdom in treating the garden in a manner so simple because it was thus removed from rivalry with the house, and could be the more completely devoted to a display of forms and surfaces seen at their best under conditions of exposure which were not favorable to the permanence of wooden ornaments. The names of a few of the more

important plants which appear in the gardens are entered upon the plans.

Much might be written of the dooryards of Nantucket, since this part of the typical estate seems usually to have enjoyed much more care than the little rectangle of open land behind the dwelling. The white palings of the front fence upon the one side, the lively glitter of window panes upon the other, and the constant interest of passing in the street earned for the few square yards of turf at either side of the front door steps the chief regard of the family. These door yards, rather than the gardens, are usually the most attractive part of the grounds about the homestead, and one to which the casual visitor is likely to attribute a great share of Nantucket's charm.



*East Entrance Sanford Garden*



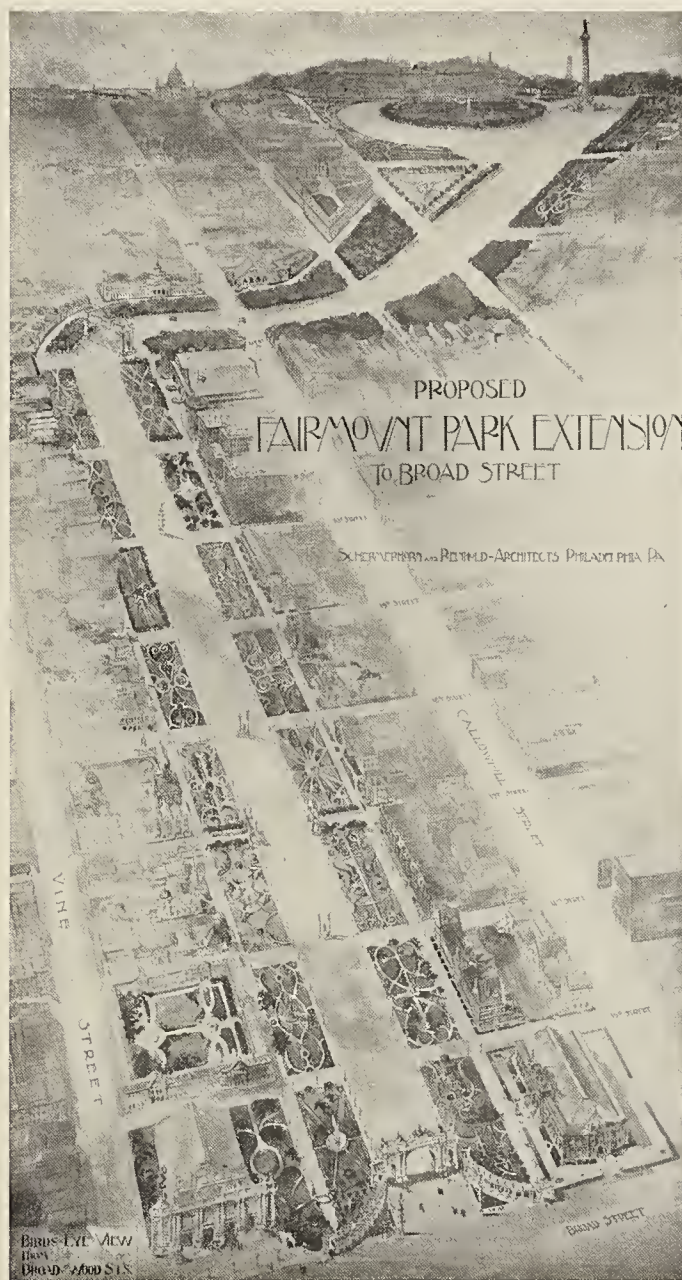
## THE BOULEVARD PROJECT IN PHILADELPHIA.

AFTER spasmodic agitation extending over a period of ten years, the scheme to beautify Philadelphia by means of a boulevard connecting Fairmount Park with the center of the city at last seems assured of realization. Years ago such an avenue was placed upon the city plan; but when an ordinance was to be passed to appropriate funds for executing the improvement, it received a mayor's veto and was followed by another ordinance to remove the avenue from the city map. The latter became a law. Since then, efforts to relieve Philadelphia's external monotony have been made by individuals and art societies. In these circles an architectural scheme has now been decided upon; and at a recent meeting of officials and influential citizens, a committee was formed to obtain legislation without further delay to make the Boulevard a reality.

Three new designs have made their appearance since the Boulevard was removed from the city plan. That of Messrs. Schermerhorn and Reinhold, Architects, provided a park-like avenue leaving Broad Street at right angles about half a mile north of the City Hall. After making two turns Fairmount Park was reached. The scheme won but qualified approval. A direct diagonal avenue from the intersection of Broad and Market Streets was soon considered the only solution. The lofty tower of the City Hall at one end, the great dome of the Cathedral of St. Peter and St. Paul upon Logan Square at an intermediate point, and at the farther end, the Fairmount Reservoir, overlooking the entrance to the Park, were the given conditions to which it was realized any design must be adjusted.

Upon this basis two later schemes have been offered. One, prepared last February by Mr. William J. McAuley, Architect, provides an avenue 600 feet wide bordered upon each side by a wide area of parking. It runs direct from the City Hall Plaza to the Reservoir. Near the center of its length a circular planted space 900 feet in diameter takes in the Cathedral, and provides sites for monuments and future public buildings. At

the far end of the avenue, defined within peristyles upon the north and south, is an open plaza in the center of which is shown the proposed McKinley Monument, a feature which constitutes a focal point in the design, and toward which a *château d'eau* from the reservoir may direct its waters. In future, another boulevard reaching toward the north-eastern section of the city may abut on this point. In the event of the abandonment of the Reservoir as a water supply, a public art museum may, in time, crown the hill and transform into an acropolis the height which now bears a sheet of water invisible from the street below. As the avenue leaves the

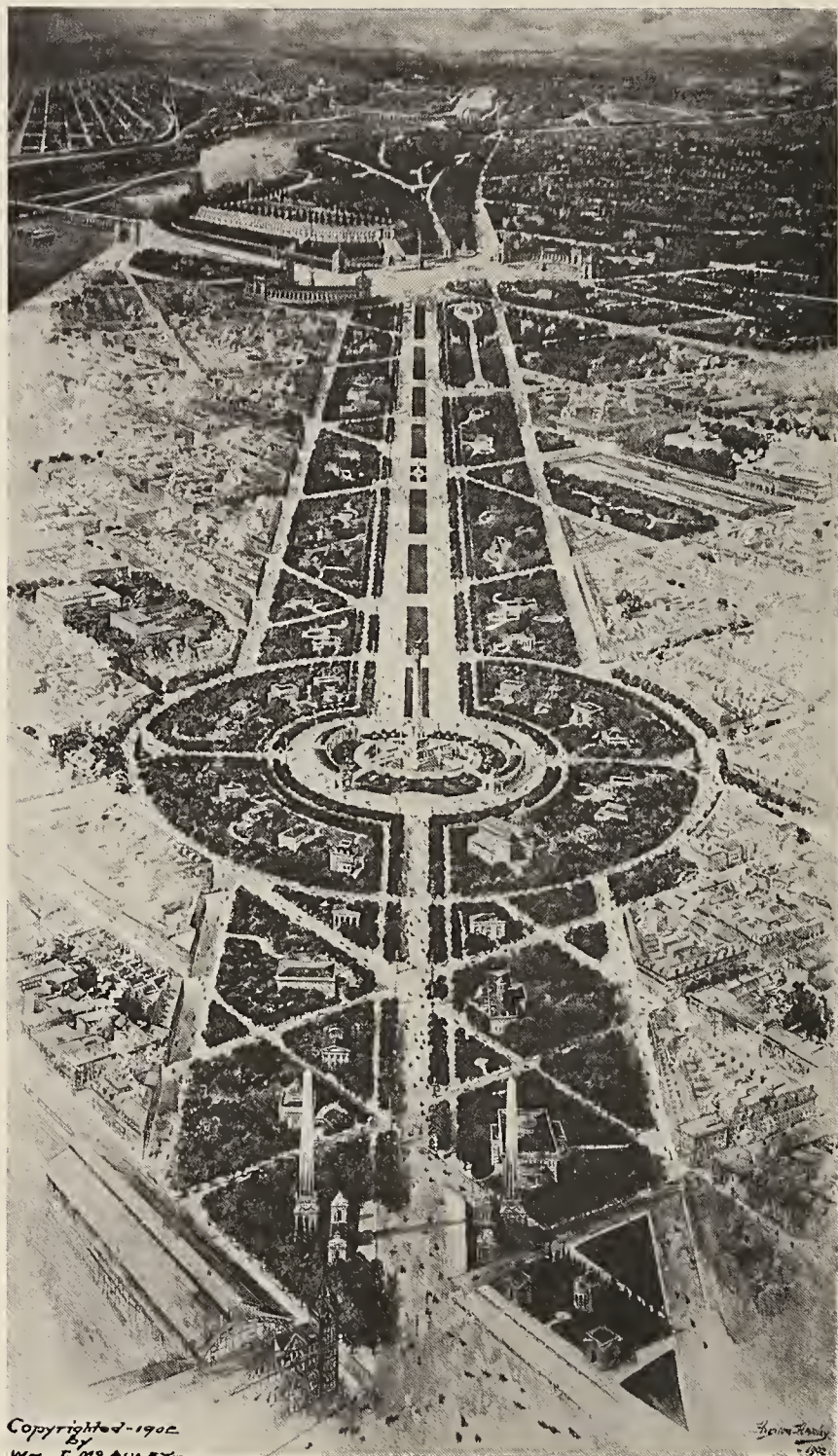


MESSRS. SCHERMERHORN & REINHOLD'S  
SCHEME, Looking from Broad Street



City Hall Plaza, the block which remains upon the west of Broad Street would afford, it is urged, an excellent site for a new public library. Two tall shafts mark the entrance to the avenue proper. Beside them are public pavilions where a *château d'eau* ending in a pool is to refresh by day, and electric fountains may entertain at night. Within the planted area upon each side of the drive, public institutions and museums are to be erected, their design uniformly classic and their cornice lines of equal height. The scheme as a whole is good in design and is broad, impressive and direct. It proposes that the city be empowered to acquire the land involved and afterward sell again at an increased value all not needed for the avenue proper. The necessary sum for this is placed at \$20,000,000, much of which may be recouped, if it be found legal for the city to handle real estate in such a manner.

The third scheme has just been prepared by the Art Federation of Philadelphia under the advice of leading architects, and constitutes a careful revision of several earlier designs. It has been studied with a view to its practicability and cost, and existing landmarks and the lines of properties upon which it is unwise to encroach have been taken into account. The Washington Monument, a large equestrian bronze statue with outlying figures, at present marks the drive as it enters the Park. However flagrant may be the sculptural and artistic faults of this group of statuary, it is a conspicuous and permanent feature whose value is not to be overlooked in any readjustment of thoroughfares. Standing at this monument and looking toward the city two objects completely dominate the view: the tower of the City Hall and the dome of the Cathedral. This fact has governed the lines of the design which

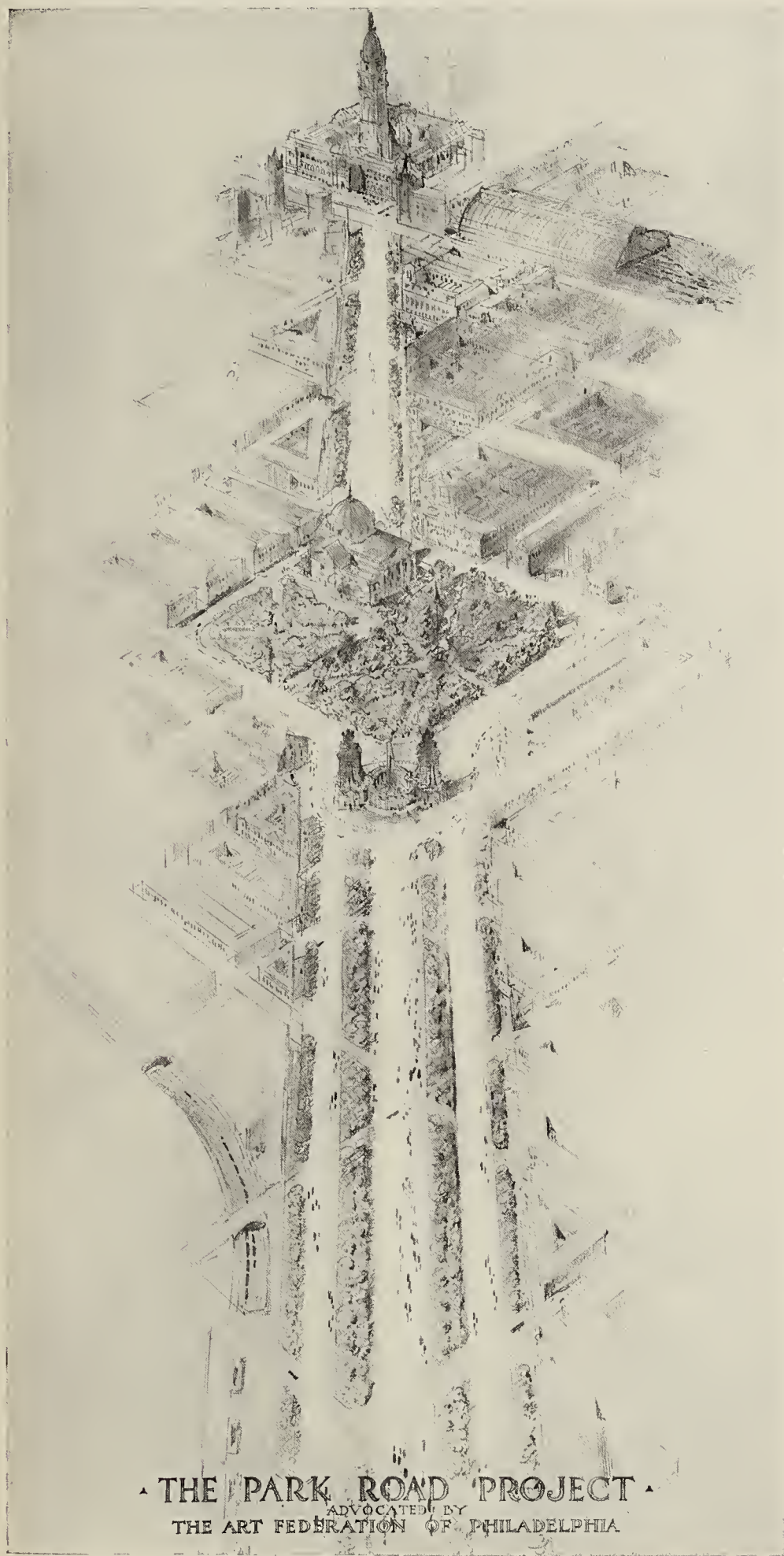


MR. WILLIAM J. MCAULEY'S SCHEME

*Looking from the City Hall*

the Art Federation endorses. From the City Hall, a line to the Cathedral Dome forms an axis for one-third of the avenue. Logan Square is preserved and enlarged; and beyond it a straight line from the City Hall Tower to the Washington Monument is an axis for the remainder of the avenue. This slight change of direction is an interesting and successful solution, having due regard to inflexible conditions which permanent monuments have made. The maximum





THE ART FEDERATION'S SCHEME, *Looking from Fairmount Park*

land damages required for this scheme have been obtained from official valuations, and they reach the sum of \$4,176,500, a figure which provides for the taking of entire lots whose fronts may merely be changed by the establishment of the new lines and the value of the properties thereby increased instead of diminished.

One of our illustrations consists of a scheme for a proposed Soldiers' and Sailors' Monument prepared by Mr. Albert Kelsey, of the Art Federation of Philadelphia, long before the public competition for the design of that monument was officially thought of. It pleads for a dual rather than a single feature upon the vista of the Boulevard. The successful design of the recent competition, would suffer, it would seem, if carried out anywhere upon Logan Square; and in turn, its lofty single shaft would make a confusion of objects, rivalling each other, in the view either from the city or toward it. Far more appropriate sites for the monument are not hard to find. One is already offered by a capital scheme suggested a month or two ago for the improvement of the southern part of Philadelphia, in which the Soldiers' and Sailors' Monument as designed by Messrs. Lord & Hewlitt (See *HOUSE AND GARDEN* for May, 1902,) should be the principal feature.

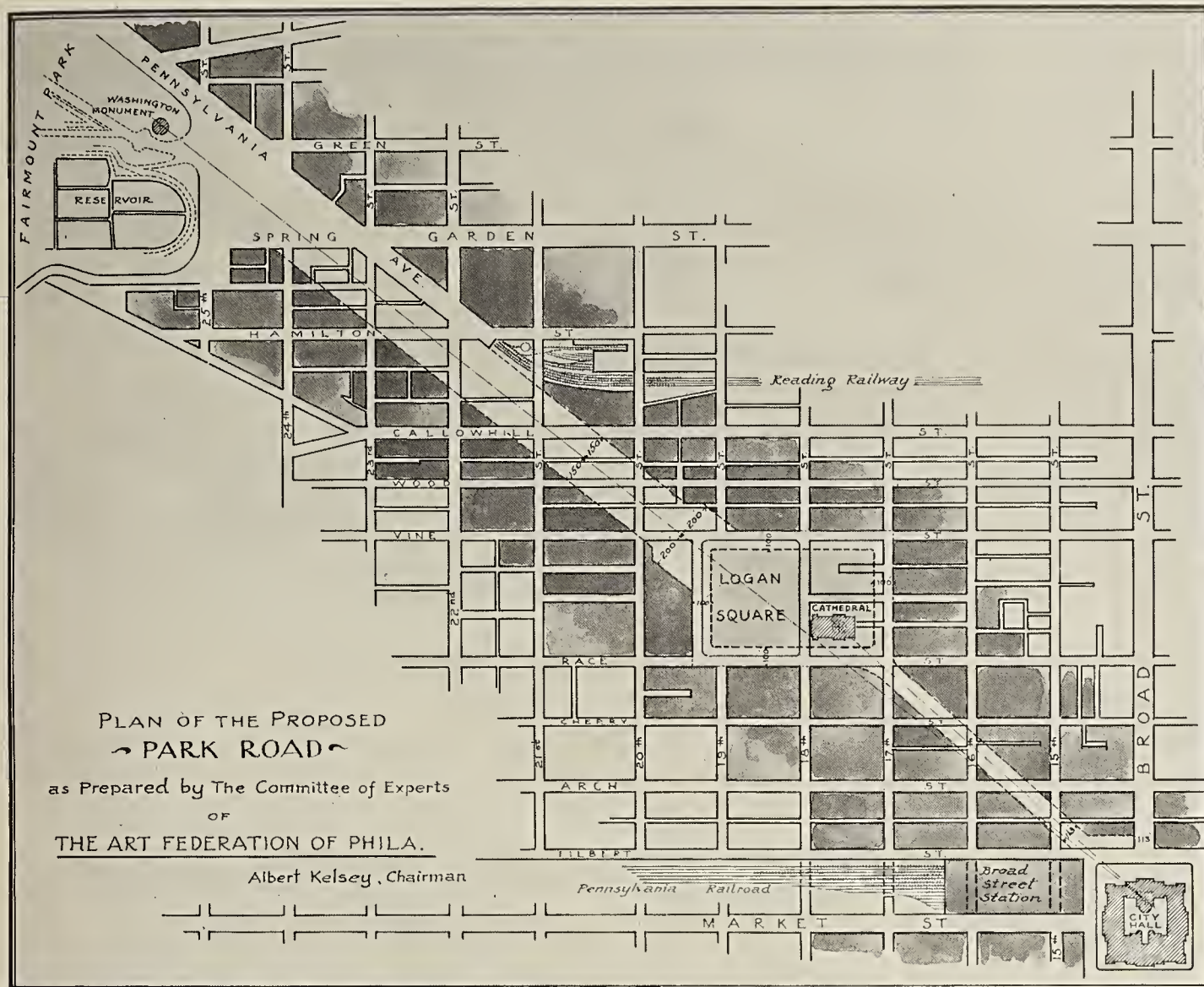




THE PARK ROAD PROJECT  
ADVOCATED BY  
THE ART FEDERATION OF PHILADELPHIA  
LOGAN SQUARE AND THE SOLDIERS AND SAILORS MONUMENT

MR. ALBERT KELSEY'S SUGGESTION FOR A MONUMENT IN LOGAN SQUARE





THE EXACT LINES OF THE ART FEDERATION'S PLAN

The committee which has been appointed to assist in drafting an ordinance for placing the Boulevard permanently upon the city plan favors the narrower avenue obtaining an impressive vista of both the Dome and the Tower. The project will soon be before the people of Philadelphia as a straightforward practical proposition. The Boulevard is not only a drive to the Park, it brings the delights of that pleasure-ground into the heart of the city. It offers to rescue Philadelphia from an ugliness which, compared to the improvements going on in other cities, is sure to yearly increase. It is an opportunity to restore one-fourth of the central portion of the city from rapid decline to the importance its geographical position deserves. Building lots whose lines are diagonal—the most favorable of all sites—can be obtained, and real estate values will be greatly increased. A grid-iron plan of streets, with dull perspec-

tives and uniform right angles, is offered a relief. There will be many spaces by which future buildings may be seen to advantage; and grass, flowers, trees, sunlight and fresh air will be where once was an area of squalor, a waste of factories, and cubes of brick ugly at best and painful in their delapidation. The change may be made for a reasonable sum, all of which need not be forthcoming immediately; but the lines of the new thoroughfare should be at once officially established when the land needed is low in value, as indeed it now is. Beyond acquisition of space, the cost of execution is slight. The time has gone by, let us hope, when these changes are looked upon as luxuries, when beauty is imagined the last thing for which a city should strive. Competition among our growing cities is keen, and not one can afford to fall out of the race for external adornment.

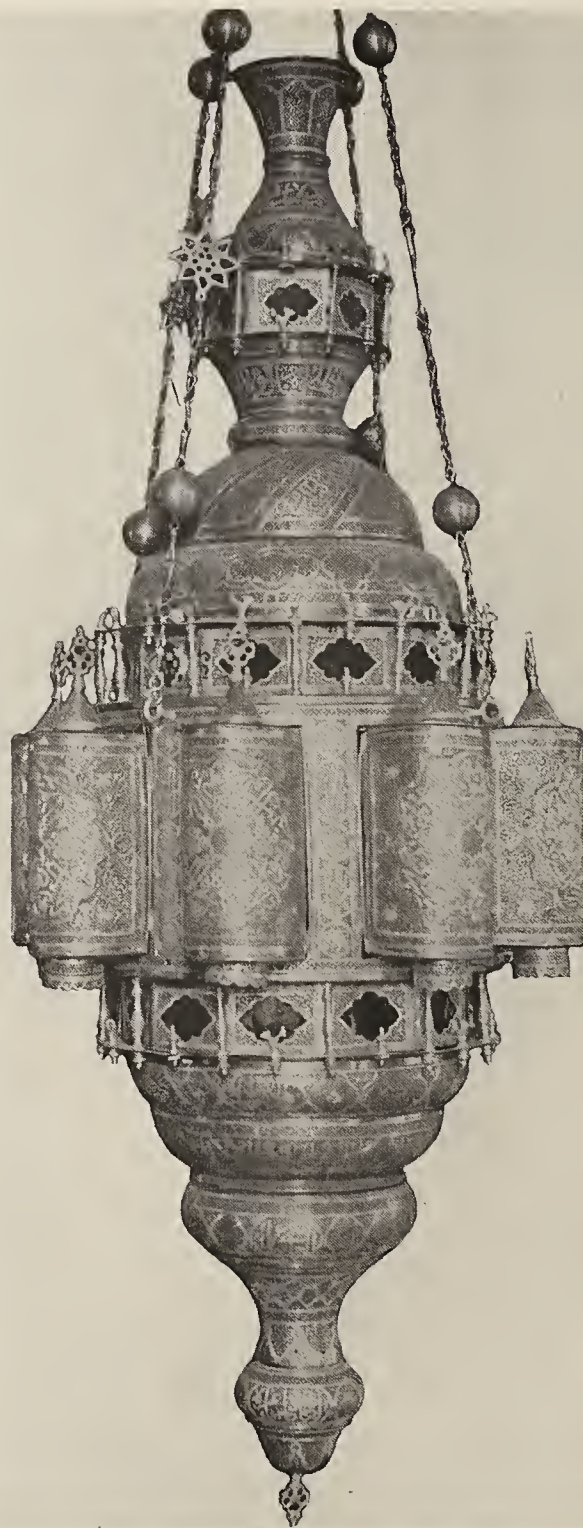
*Herbert C. Wise.*



# SYRIAN BRASSWORK.

NOTHING in New York is less oriental in outward aspect, or more oriental in spirit than the Syrian Quarter. This region lies in Greenwich and Washington Streets immediately above and for three or four blocks below Rector Street. In these two thoroughfares, and in a few of the cross streets thereabouts, live some thousands of Syrians, Armenians and others of the Turkish Sultan's Christian subjects. They use the Arabic characters in writing and in the newspaper which is the organ of the colony. In dress and appearance they are like so many Turks, save, indeed, those who have adopted Yankee costume. Few of them, however, are Mohammedans, and they maintain a Christian Maronite church, where the service is according to an ancient oriental ritual. The Quarter is one of many shops in which are sold oriental goods of numerous kinds, among them gay cloths, cheap showy jewelry and a great number of small articles such as are hawked about the streets by peddlers. Perhaps the most interesting things sold in these shops are oriental brasses of many forms and varying quality. The wholesale shops of the quarter have the largest collection of such articles to

be found anywhere in this country. These gorgeous wares are housed in high dark buildings as unoriental in outward aspect as can well be imagined. Within, however, they look like the bazaars of the East, for they are filled from end to end with Damascus brasses, gay stuffs from Eastern looms, furniture glittering with mother-of-pearl inlaid, and a thousand and one articles of ornament and use. The articles in brass are of all degrees of merit, from the crudest of hammered ware to the most delicately etched or engraved pieces with applied silver, copper and gold. All of them, however, good or bad, fall into one of two classes—articles for lustral purposes, and articles of domestic use. The former include lanterns of all sizes, from a tiny thing that a child may carry to an immense affair of brass and glass, elaborately wrought and weighing hundreds of pounds, censers usually formed like the minaret of a mosque, huge candlesticks, and bowls of all sizes. The articles of domestic use include trays from six inches to nearly six feet in diameter, braziers, jardinieres, tea and coffee-pots, bells, hand basins and ewers, card baskets, jewel boxes, measures of various sizes, and a number of small objects. Most of the articles are sold in this country for ornamental purposes, though many of



A MOSQUE LANTERN





TRAYS AND JARDINIERES, ENGRAVED AND SILVER INLAID

them are ordinary household utensils among the peoples that manufacture them.

At least two influences are noticeable in the decoration—Egyptian and East Indian.





BRASS AND ENAMELLED LAMP STANDARDS

Many of the coarser articles show Egyptian influence in the decorative designs. These bear figures of men or of monstrous animals in relief. The more beautiful designs are in Arabesque traceries, with inscriptions in Arabic characters, probably texts from the Koran. Almost every article is complete with decorative designs. The ewers are singularly graceful in form, and decorated with motifs of great beauty. In some, the body of the ewer is circular in form. Below is a base of grace-

ful design, and above is the mouth of the ewer with an ornamental lid. The spout is a long slender brass tube in graceful curves, and ornamented with tracery. The basins are broad and shallow brass pans with a lid set well in, and of such form that the ewer may rest upon it. Some of the most beautiful articles are small tea-pots, decorated in every part, and nearly spherical in form. A long graceful spout seems to be an essential part of almost every vessel save the coffee-pot. These have broad





EWERS AND BASINS

triangular lips, because the thick "pudding" coffee of the Turks could be comfortably poured from a spout of no other form. The dealers import an immense number of small bowls, which are sold here as finger-bowls, and may perhaps serve a like purpose in the East. Most of them are cheap in workmanship, but a few are handsome in design, with inlaid silver in conventional figures. The rather shocking advice of the dealers is never to clean these bowls, because the dirtier they are the better the design is brought out.

However strong the commercial instinct of the Oriental, the merchants of the Syrian Quarter show the utmost suavity to those who visit their shops merely to see the beautiful and curious articles with which they abound. The proprietors set forth their wares with infinite patience for the gratification of visitors, and under the genial influence of an appreciative spectator they

will rummage their shelves for the rarest articles. All this is done with the air of men who are receiving favors. A small purchase provokes grateful acknowledgments and perhaps a cup of the pudding coffee for which the quarter is famous.

Just how large a part of the wares are actually imported only the census-taker can ascertain. It is probable that the finer articles are really of Eastern origin, but doubtless many of the coarser wares are made in the high dim buildings that line Washington Street. There is an ever increasing number of Syrian artisans coming to New York; you find them at work in little shops or lofts of their own,—metal-workers, clever carpenters, cabinet-makers, that turn out the most beautifully polished chests of precious wood, and others that produce the crude inlaid furniture of the East.

*E. N. Vallandigham.*



WATER JUGS, TEA AND COFFEE-POTS





VIEW IN STERZING, TYROL.



TYROLESE ARCHITECTURE.<sup>1</sup>

## V. TOWNS.

THE town is but the village overgrown. The once picturesque group of rude cottages has swelled in size and has taken on an appearance of busy importance. The *burgensis*, or inhabitant of a walled town casts disdain upon the *villanus*, or him of the open town. The streets and houses themselves seem to grow conscious of their new stateliness and regularity. They now bear imposing names, and regard with pitying charity the "old part" of the town, where the remains of the former village linger in weather-beaten age—an oasis of the past amid the new. To seek the causes of one human settlement's growth and another's decline would be to question unwritten annals and obscure circumstance. Viewed objectively, it is certain that favorable climate and situation have been more potent than the enterprise of inhabitants in the transition of villages to town and cities. To these causes must be added the presence of mineral wealth, the beginning of organized industry, the attraction of passing traffic,—

all of which have played in the history of cities. Similarly is it true that no village ever rose to the dignity of a city without the presence of at least one of these causes.

Tyrolese towns are no exception to the rule. Plausible explanations of tradition and the events of political wrangles may vainly array themselves against those of soil, situation and climate. When a village grew against the walls of Dürrenstein, previously existing facilities for building were taken

advantage of.

The houses spread out from the old ramparts as honeycomb grows from a bit of moulded wax set in place by the bee-keeper. That settlement was doomed to stationary obscurity; but in the origin of places now grown large, other natural and greater facilities have been taken advantage of, such as the junction of rivers, the broadening of a valley, or the shelter of a mountain. The town streets lie close to the water's level, and the menace of freshets from melting snows was lost sight of before the favorable protection of high ranges from whose foothills agricultural industry might



THE MÜNZTHURM AT HALL

draw a livelihood, while other instincts could feed upon the flow of traffic which always follows the river roads. However meagre the amount of this commerce, Tyrolese

<sup>1</sup> See HOUSE AND GARDEN for December, 1901, January, March and May, 1902.





THE MARKET PLACE

HALL, TYROL



A STREET IN SARNTHEIN

towns have always managed to thrive upon it. The dominant characteristics of the surrounding landscape, as we find them, give half the beauty to the towns. The great mountains reduce the people in the streets to pigmies, and the high, calcareous crests rise above toppling gables and bulbous towers, an eternal and sublime background to every city scene.

The cities which may properly be called such are few in number. The largest is Innsbruck the present capital. It received the privileges of a town from Duke Otto I. of Meran in 1234, and has steadily risen in prosperity and importance. The scene of armed struggles, the favorite refuge of persecuted monarchs and a seat of considerable learning, it contains many memorials of a turbulent history. The old wooden bridge, from which the city derived its name, and where the Tyrolese fiercely fought Bavarian invaders, has long since been replaced by an ugly iron structure; but the old section of





A JUNCTION OF STREETS

HALL, TYROL

the town remains in unaltered medieval beauty. Botzen, which we have mentioned in a previous paper, has been the commercial center of the province. Meran slumbers in the memory of its past glory, when it was the chief city of the Tyrol and her dukes outrivalled their countrymen in wealth and splendor. In adding Trent to the above, the list of cities in the Tyrol proper is completed. Sterzing, Hall, Brixen and Bruneck are prominent among the small towns, and their quaint architecture, lining a single street and marked off at each narrow property by slender oriel windows, is a vivid picture in the memory. Numerous street monuments and the names of thoroughfares do homage to Austrian monarchs, and equal respect and devotion is shown the memory of the valiant innkeepers Andreas Hofer and Joseph Spechbacher and the Capuchin monk Haspinger, the three who led the famous insurrection of 1809. *Rudolfsbrunnen, Maria-Theresien-Strasse, Johann-Platz,*



ARCADES OF STERZING



*Hoferbrucke*, *Gasthof Spechbacher* are characteristic names of common landmarks to be found anywhere through the province.

City areas are extremely small. Originally the extent of available ground was constrained by holdings of the nobility; and the houses in the centres of



TOWN GATE OF DÜRRENSTEIN

the present cities crowd upon narrow lanes, and span upon arches, footways and alleys in the delightful old-world way. Great interest and picturesqueness comes from the variety in the width of the thoroughfares. The streets occupy the whole scale from the narrowest



TOWN GATE

BRAUNAU, TYROL





STREET VIEWS

alleys—short cuts bearing their steady stream of pedestrians—to streets over a hundred feet in width, the open platz, the planted



NEUMARKT, TYROL

allée by the waterside, and, in the newer quarters, spacious and imposing avenues. The built-up portion of Innsbruck lies



HOUSE FRONTS



BRIXEN, TYROL

*From Sketches by Alfred M. Githens*





STREET IN KLAUSEN, TYROL





PRINCIPAL STREET

STERZING, TYROL

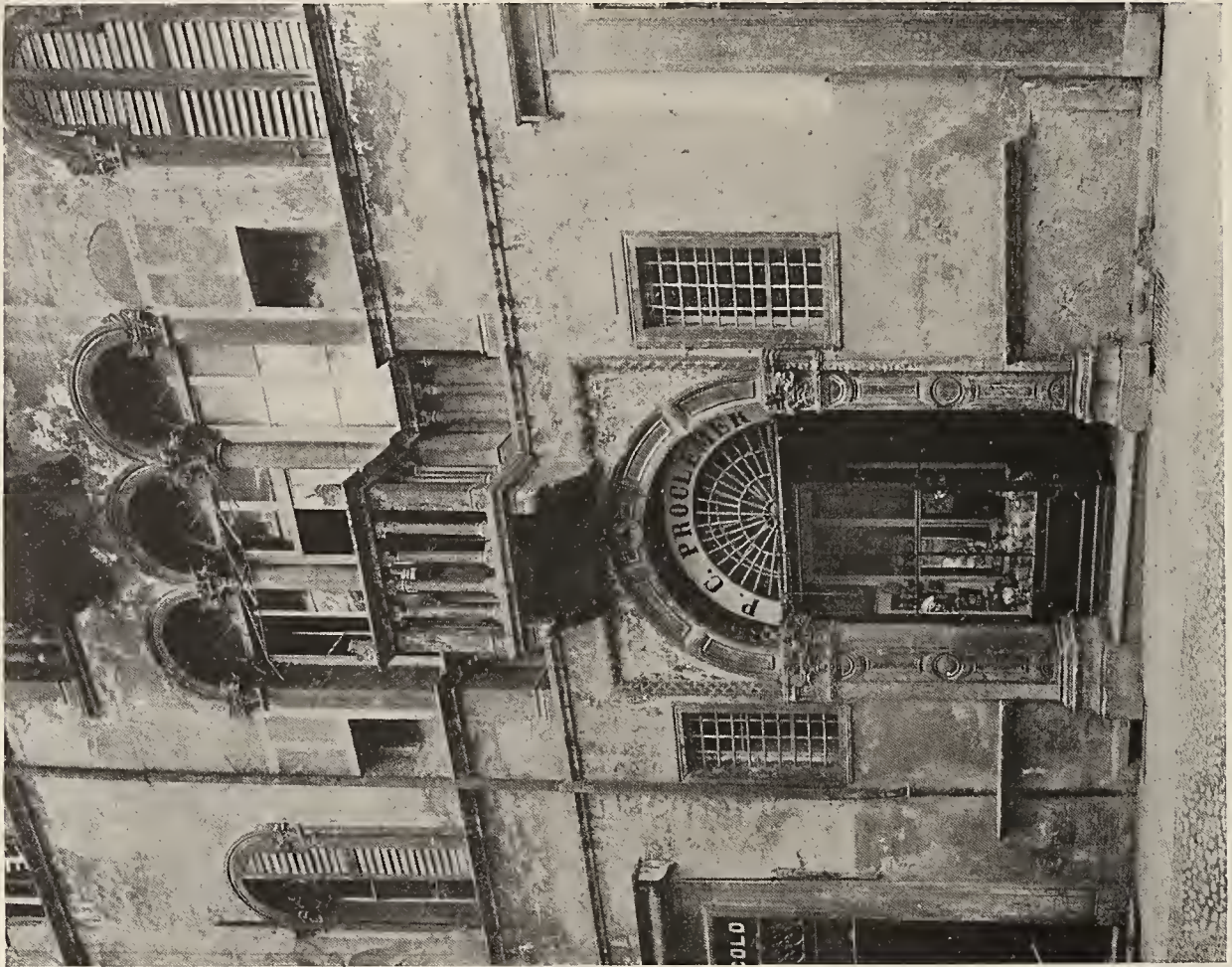
within a space but a thousand yards square. It can be so easily traversed afoot in a few minutes that the city has been spared the noise and disfigurement of cars or bus-lines. The only tram in the province is a lumbering affair running from Hall along the valley to Innsbruck. The other cities being smaller, have never raised problems of urban transportation at all, nor have questions of drainage and water supply, street lighting and policing



AT BRUNECK

harried their passive townsmen. Swift streams are ready to bear away the city's waste, whether it be discharged through sewers, as at Innsbruck, or by surface gutters as at Sterzing and the smaller towns. The water, of course, is perfect; but little has been done towards storing it for washing and sanitary purposes. The town pump still does duty in the older and poorer quarters, and only in the new are dwellings favored with a water supply. For drinking, the pure





PALAZZO ROHR, TRENT



ON THE MAIN ROAD, BRUNECK



Alpine spring-water affords a weak competition for the celebrated Tyrolese red wine and the commonly used local beers.

In a country whose capital has a population of but thirty thousand, no difficulties of congested cities have clamored for attention. The architectural requirements for the administration of the city are comparatively few, and the inventory of public buildings is confined to the rathhaus, the post-office, the theatre, a museum and a number of churches.

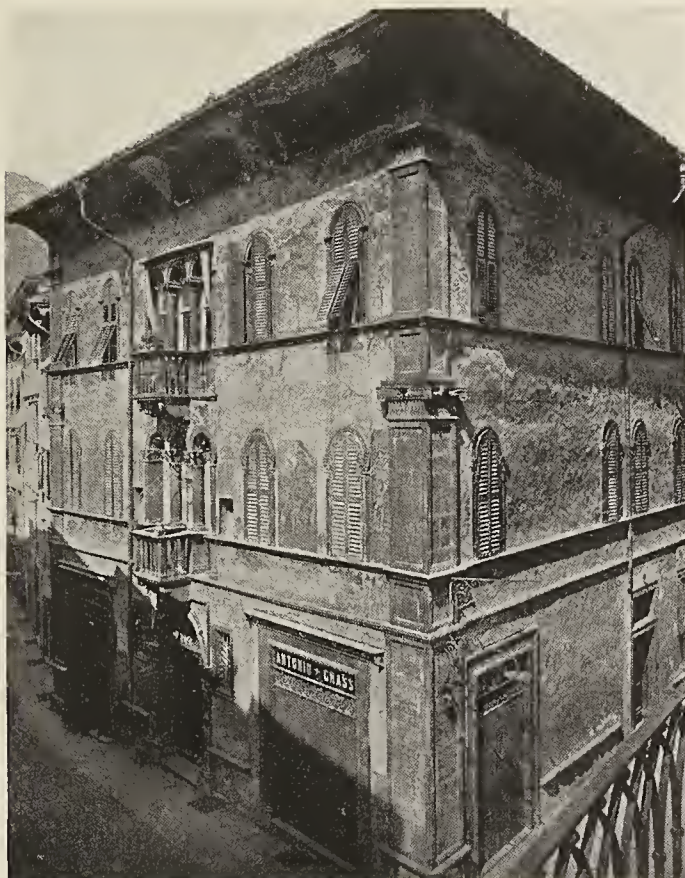


A HOUSE COURT AT TRENT

Innsbruck is honored by the Imperial palace, the Landhaus and law courts. The University and the Botanical Gardens also add to its fame. Each of the other cities contain several ducal palaces, not to mention the ever-present Capuchin Monastery. The more pretentious façades exhibit Renaissance forms with all the liberties taken with them of which only a Germanic mind can conceive. In this work, delicacy has been lost to vigor, and strenuous overelaboration has forgotten refine-

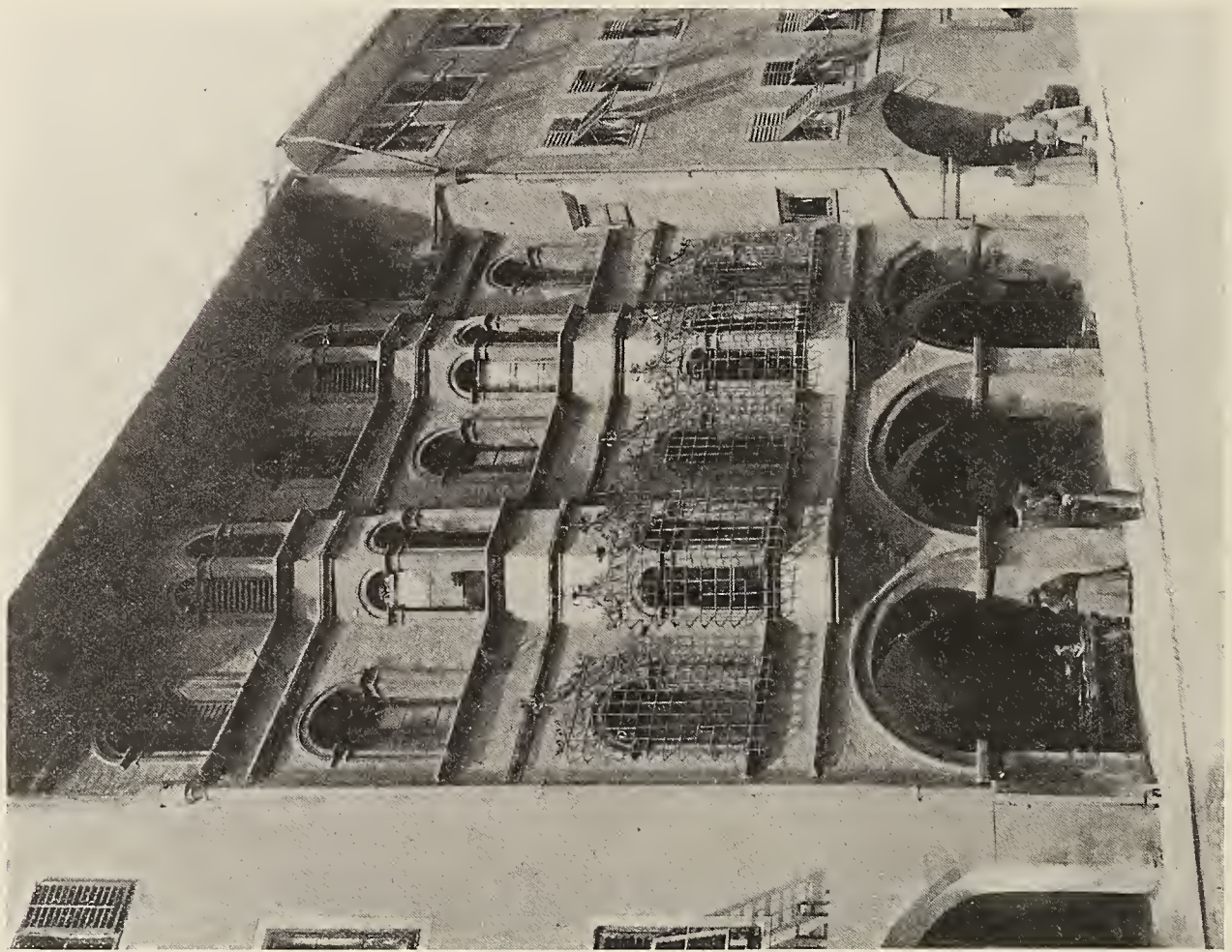


PALAZZO PODETTI, TRENT

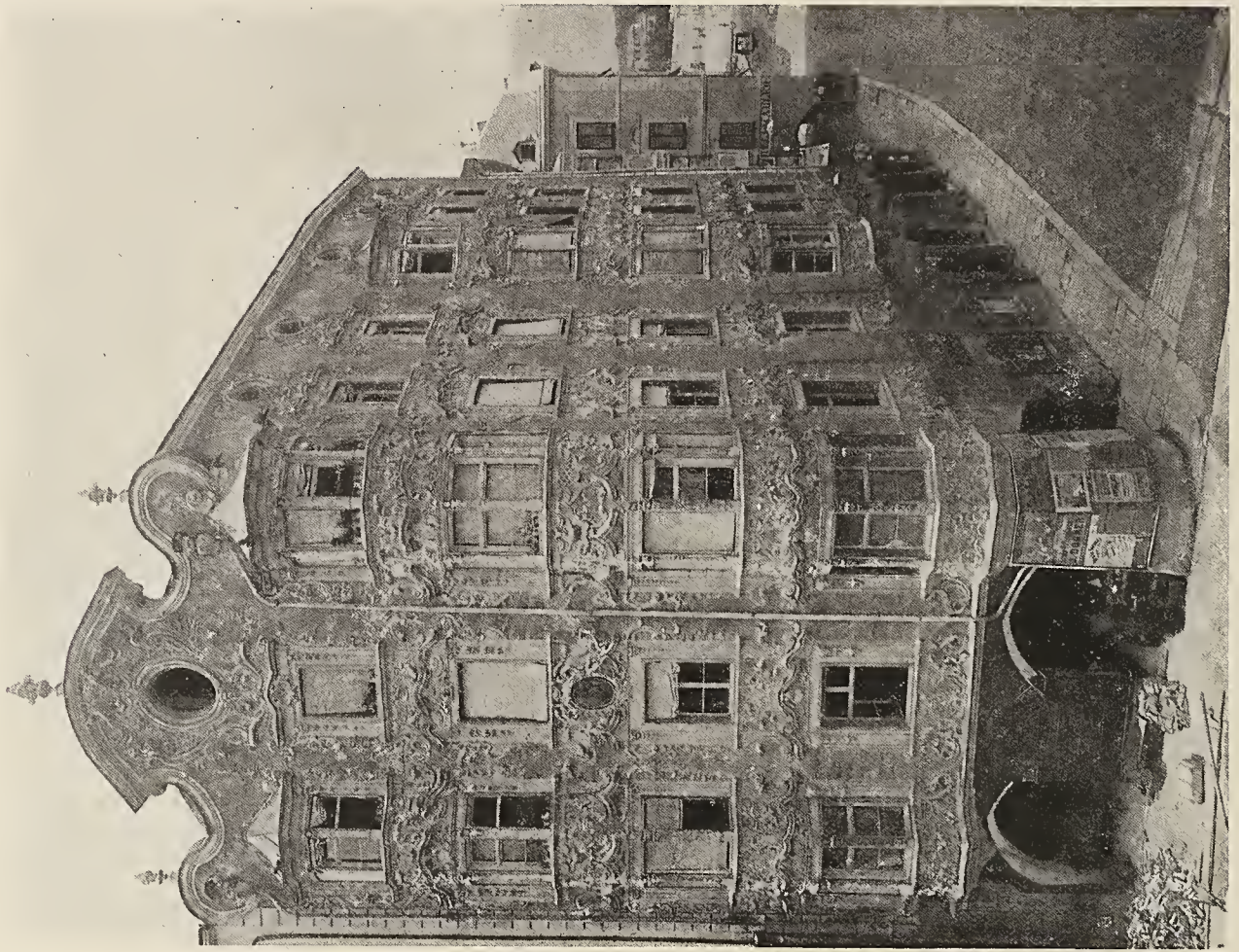


PALAZZO ROHR, TRENT





A FAÇADE AT BRIXEN



CATHOLIC CASINO, INNSBRUCK





THE PIAZZA AT TRENT



REARS OF HOUSES AT KLAUSEN

ment and repose. Detail can seldom bear examination where foreign motifs have been affected. Recent Rococo ornament in plaster, as it is found upon the Catholic Casino at Innsbruck, is a fair sample of a Tyrolese designer's gentle mood. But here, as in all countries, the indigenous, unconscious architecture is the best; and it is that alone which gives character to the Tyrolese towns.

Means of subsistence in the Tyrol does not require gregarious work; and the factory life, so largely responsible for the enormous growth of modern towns, is here unknown. The people are individualists in earning their bread. Many of the industries are carried on in the home; and from time immemorial, certain valleys have been famed for the household products peculiar to them. Upon the mountain heights dividing these small worlds, the solitary herdsman tends his flocks, relying upon the shelter of the most primitive hut until winter comes and he joins his fellows in the city below. At the other end of the social scale the wealthy tradesman of the town has his summer home on the neighboring hillsides. This becomes general about the warmer cities of Botzen and Trent and ever tends towards the segregation of buildings as far as the verdant foot-hills of the mountains extend.

Of all the features of Tyrolese towns, the arcades of the streets in the older portions are the most characteristic. Under these clumsy stone vaults the highway extends level and curbless. Only a paving of stone slabs marks off the foot-way from the tiny

cobbles of the street. But pedestrians roam freely within and without the arches, fearless of the formidable light dog-carts or slow lumbering ox-teams. At dawn, pavement stands are brought out, and each arch is transformed into a booth like that at a fair. Shop doors open in the shadow of the arches and the turmoil of minute trade fills the day there. Cabinets, fastened to the piers of the arches, and small show-windows in the house-walls are filled with toys, pictures, pipes and books. Clothing, food and household furniture, press upon the foot-passenger, and buying is made easy. The more sedate merchants occupy the shops at the rear of the arches and their signs, painted by local artists, are often ludicrous. A flock of outstretched umbrellas and parasols escorts a bevy of canes across a whitewashed vault in the old Herzog-Friedrich-Strasse at Innsbruck,—and nothing further is needed to proclaim a useful trade. At an early hour in the evening all the stands have vanished. The little wall cabinets are closed and quiet reigns. Soon afterward the shops themselves fold their green shutters, and street life gives place to merrymaking and entertainment in the second stories. Here are located the wine-rooms and dance-halls, extending over the arcades. Until late hours, they shed lights, music and song through leaded casements into the silent and deserted street below.

Small as the towns are, they have their suburbs both old and new. The former supply homes for the poorer classes, the



latter the houses of the prosperous, which circumstance, added to several centuries' difference in age, makes the contrast between the two kinds of districts absolutely complete. The old *faubourgs* resemble the centers of the towns, but the new outskirts are thoroughly un-Tyrolese. Here the advent of the railroad has made a new state of things. An open platz, lined with modern buildings, lies before the station. A row of expectant carriages stands by the curb, and hotels of a new generation welcome arriving trains. Perhaps a planted park provides an agreeable entrance to the city—as at Botzen,—but whether that ornamental feature exists or not, it is here that the everlasting *bahnhofstrasse*,—so common to all German towns,—takes its start and considerably prepares the traveler by its own monotony to picturesque diversity ahead in approaching the interior of the town. The railroad station has been taken as a base, and new streets have been laid out in baleful regularity paralleling the railroad. These thoroughfares, spacious, well-paved and often planted with trees, lead to neat suburbs of well-sounding names, but in spite

of the new comforts which arrive with these signs of a modern spirit slowly penetrating the centers of the Tyrol, few visitors will content themselves in these pretentious sections.

At Trent, also, a modern section has arisen beside the railroad, and fountains refresh the dusty square. Wide promenades, bordered with trees, advance into the city, but they soon become the narrow stone-paved streets the Italians delight in. The whole aspect of things differs from that of the towns we have been considering. Façades in the gloomy thoroughfares are of cut-stone, wearing a venerable coating of gray dust. Here and there a Renaissance palace, with rich stone detail and well-wrought grilles, breaks the monotonous sky-line of the houses. Light window and door hangings strive for shade against a hot sun, made hotter by southern winds. Above the red tile roofs, rise old towers, *flèches* of ancient churches, the remains of the old *château* and the fortifications built by the Austrians where stood walls the Romans reared to protect their city of Tridentum.

Herbert C. Wise.

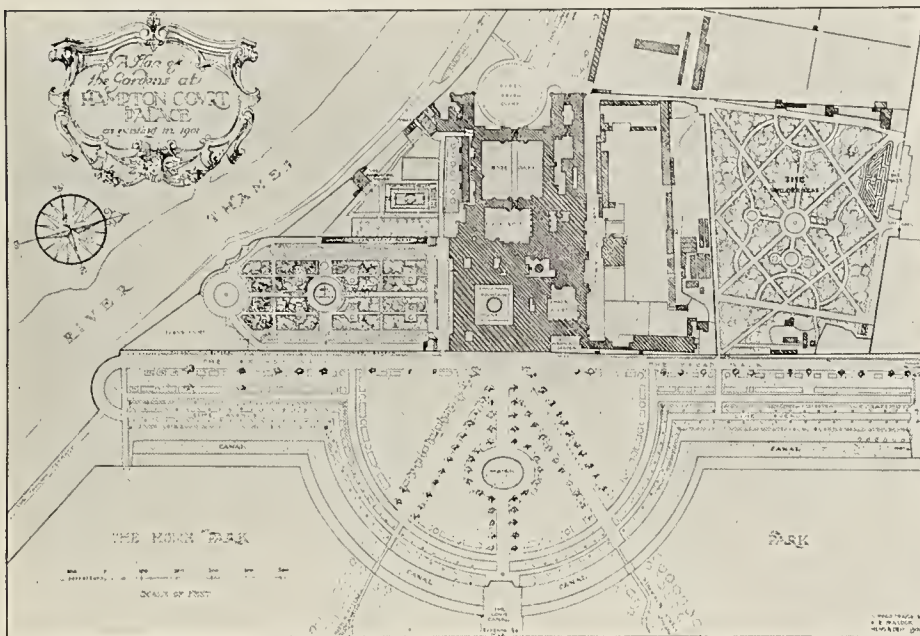


MERAN

From a pen drawing by A. Burnley Bibb



THE feature, that differentiates Mr. Inigo Triggs' "Formal Gardens in England and Scotland"<sup>1</sup> from nearly all other books on the same subject is the fact that it contains many well drawn plans of interesting old examples. These plans are not mere thumb-nail sketches indicating a general scheme, but carefully executed measured plans showing in detail all that one wants to know about the garden's extent and arrangement. They make no pretense of being plans of the planting, for only here and there is given the name of some important tree or specially interesting hedge, but in all that relates to the garden's design, they are complete and fully satisfactory. Drawn by an architect of training, they evince an accuracy and clearness most gratifying to one who wishes to know the actual facts. When the garden is on rising ground the plans are accompanied by sections which make very clear the lay of the land and the terracing. In some instances bird's-eye views, simply drawn in pen and ink, give not only the plan of the



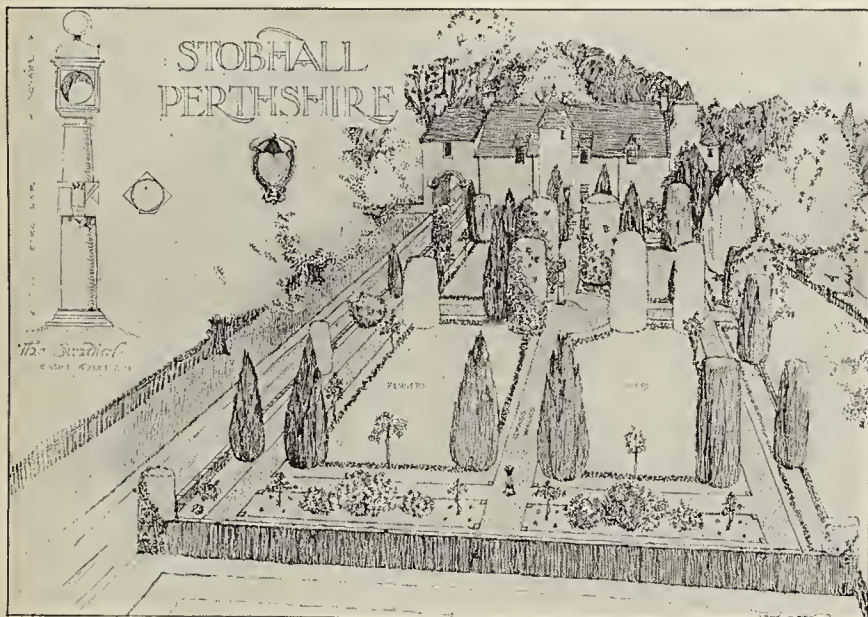
PLAN OF THE GARDENS AT HAMPTON COURT

From "Formal Gardens in England and Scotland"

garden and its relation to the house but present a picture of the whole composition.

Many photographs accompany the plans, but these are scarcely different from the average of those in the well-known "Gardens Old and New" to which Mr. Triggs' book forms an invaluable supplement, furnishing exactly the one thing which that book most seriously lacks. The book contains many pages devoted to examples of all the accessories of a garden such as urns, balustrades, sun-dials, stone steps, leaden figures and garden-houses, chosen with taste and discretion.

<sup>1</sup> Formal Gardens in England and Scotland, by H. Inigo Triggs. 11 pp., 118 plates, 13" x 17". London, B. T. Batsford. New York, Charles Scribner's Sons, 1902. Price, \$25.00.



AT STOBHALL



AT HAMPTON

From "Formal Gardens in England and Scotland"





AT BARNCLUITH



AT BRAMSHILL

From "*Formal Gardens in England and Scotland*"

Perhaps the most interesting subject treated in it is the gardens at Hampton Court. These have not only beauty and the charm of historic interest, but are very admirably presented by means of plans at small and large scale and many photographs. Most notable among the Scottish gardens, which are not generally so well known as the English, are those at Balcaskie and Barncluith, both admirable examples of the picturesque but formal hillside garden. Two finer specimens of the old-time modest garden it would be hard to find than these.

The introduction to the book is a brief but comprehensive essay on the history of

gardening in England, apparently largely derived from Blomfield's "*The Formal Garden in England*" and Miss Amherst's "*History of Gardening*." The subject has been pretty well thrashed out and no new flood of light upon it is to be expected at this late date, yet it would seem that one who had devoted so much time to collecting material as has Mr. Triggs, would have come across some facts that might have added a little to our knowledge. On the other hand the few words he has to say about the History of Gardening in Scotland, present the subject in a light that makes doubly interesting the examples that he shows by photographs and drawings.

IN his "*Plant and Floral Studies*"<sup>1</sup> Mr. Townsend provides the designer with portraits of plants firmly drawn in line. The book is, in fact, a sketch-book of plant form; but unlike many works of similar purpose, no attempt is made to furnish the student with conventionalizations of the forms shown. Each plate is accompanied by a brief description of the plant, which gives the student some idea of its time of flowering, the colors of its parts and the details of its flower. Unfortunately these descriptions are not in all cases as accurately written as one might desire, e. g. when the elongated pod of the Sea Poppy is described as bearing upon its tip a single red *anther*! The drawings are

executed with great clearness and spirit; they are of a kind that should stimulate any earnest student to go to nature in the hope of making their like; and should they do this, they will be of far more use than if they should serve merely as a storehouse of plant form, to be drawn upon by the designer.

### BOOKS RECEIVED

Garden-Craft Old and New, by John D. Sedding. 215 pp. 8vo. Illustrated. John Lane, London and New York, 1902. Price, \$2.50.

Carnations and Picotees, by H. W. Weguelin. 125 pp. 12mo. Illustrated. Imported by M. F. Mansfield & Co., New York. Price, \$1.50.

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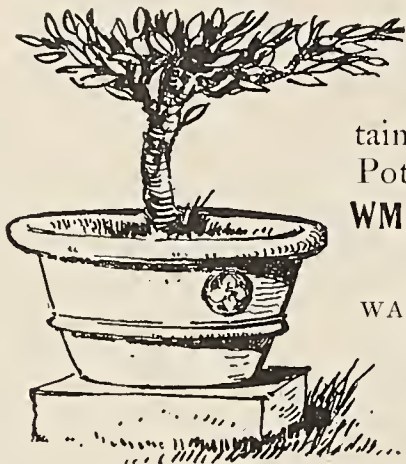
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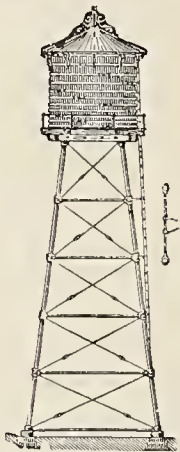
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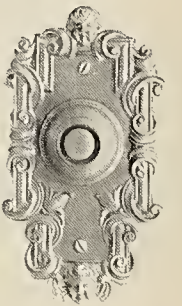
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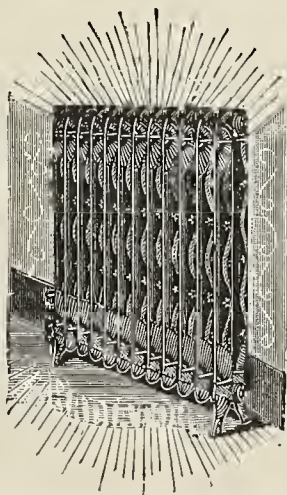
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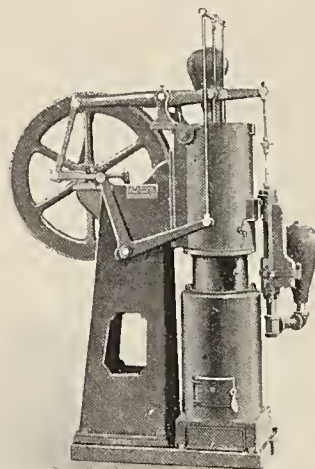
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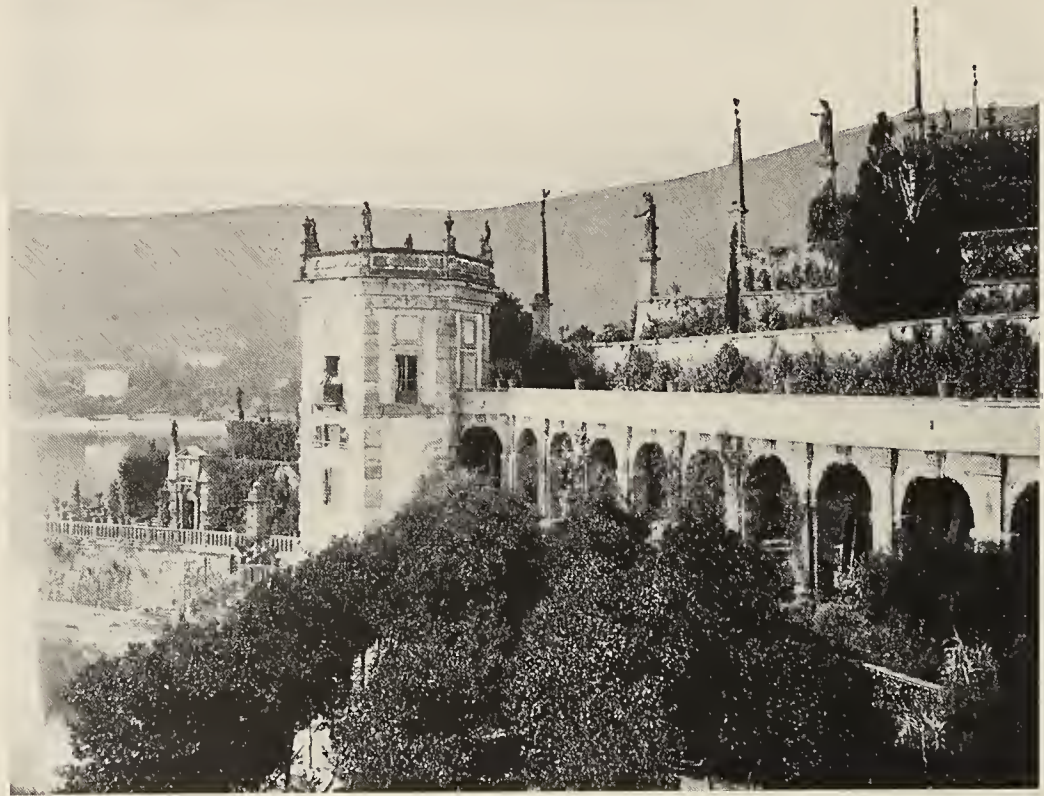


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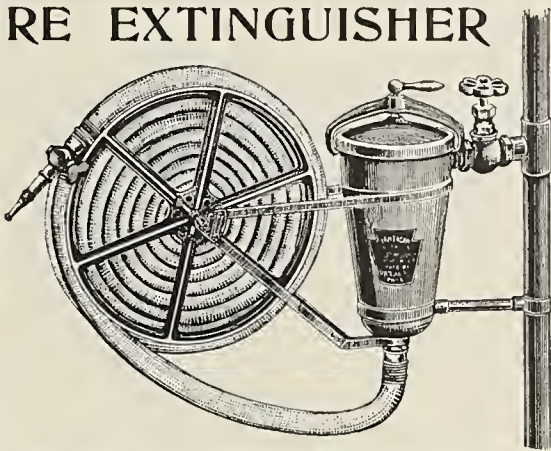
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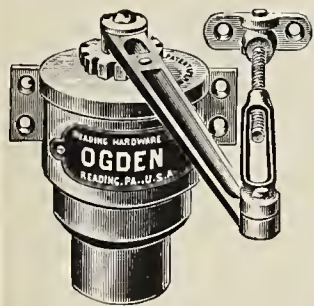
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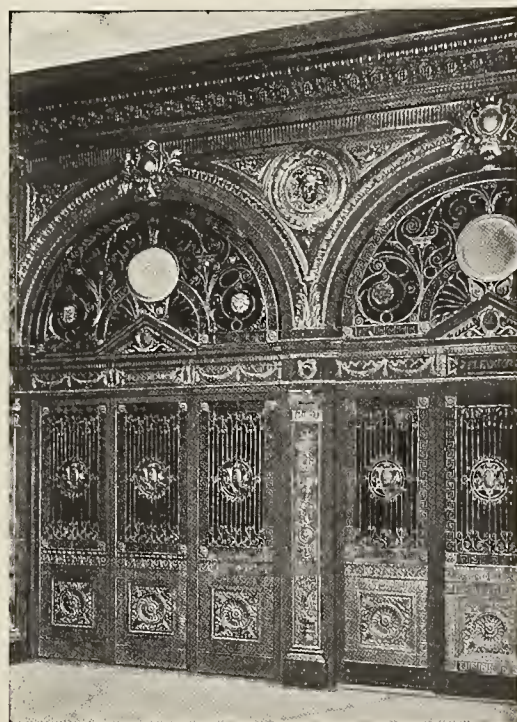
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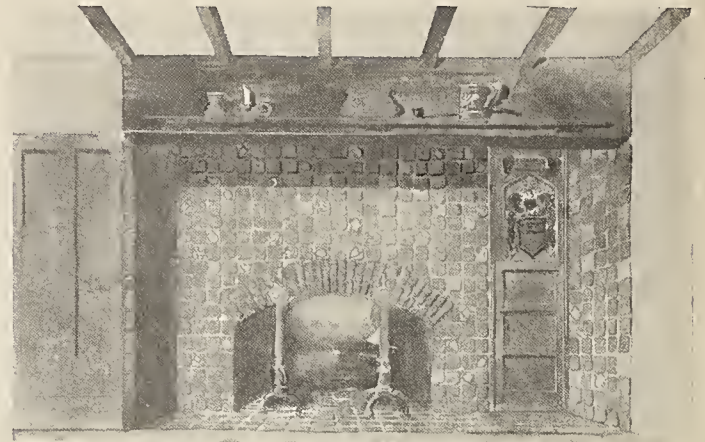
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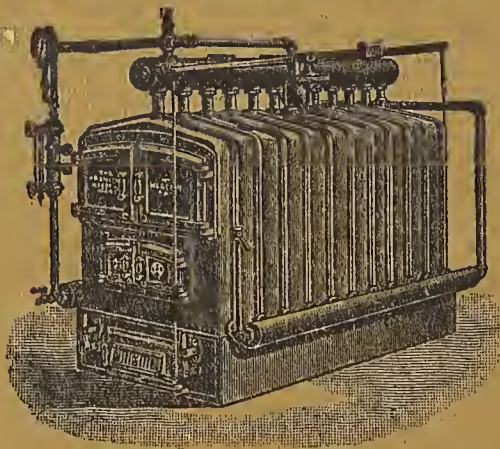
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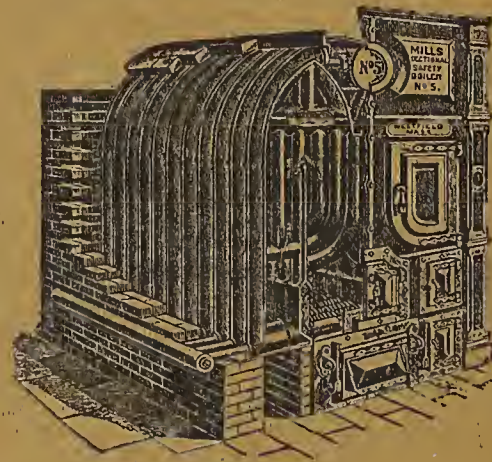
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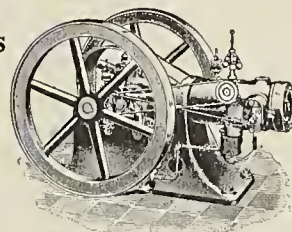


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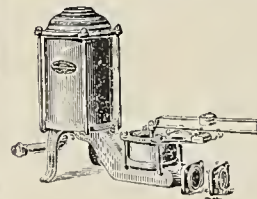
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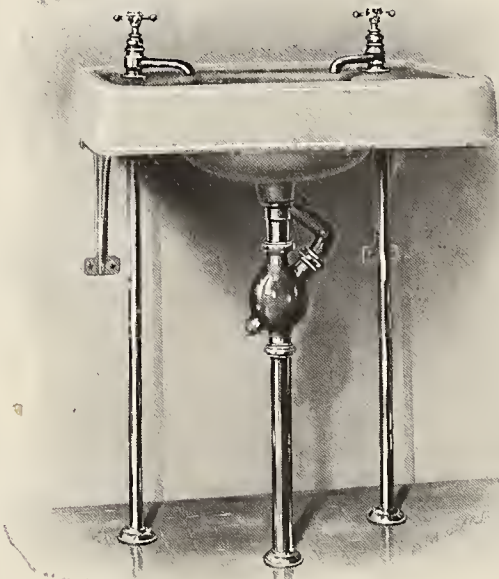


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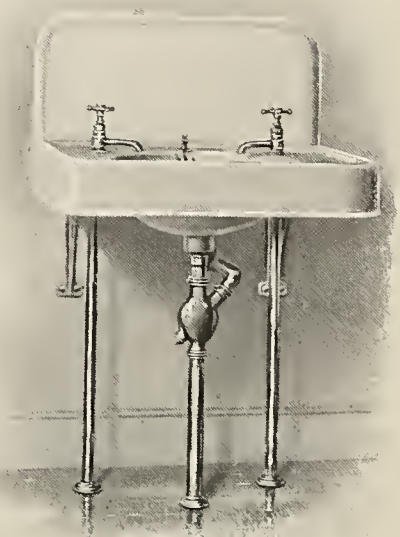


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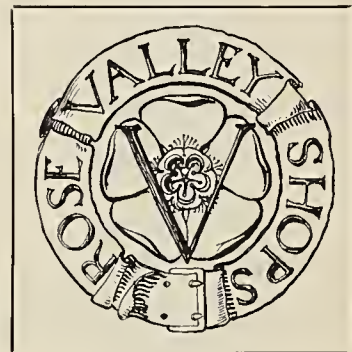




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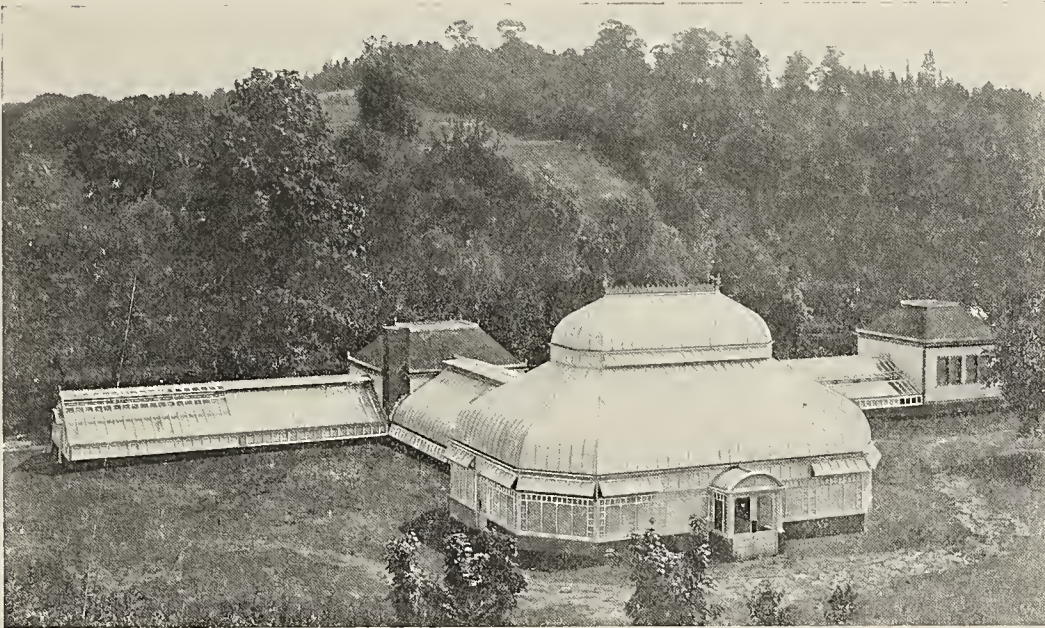
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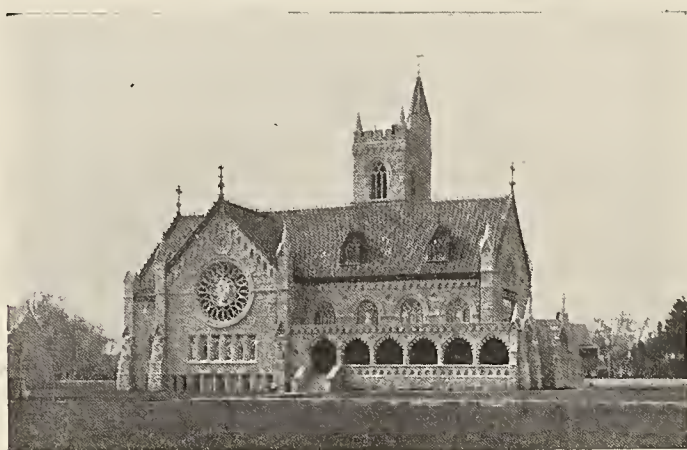
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# House & Garden

Vol. II

AUGUST, 1902

No. 8

## A LETTER TO PLINY THE YOUNGER, RELATING TO THE VILLA CASTELLO, ON CAPRI

My Dear Pliny :

YOUR letters to your friends Gallus, Domitius and others indicate so keen an interest on your part in villas and gardens, that "I am persuaded you will hear with as much pleasure as I shall take in giving it," a description of the Villa Castello.

You will remember, before you began the study of Stygian villas some eighteen centuries ago, that as you looked across the Gulf of Naples from the brilliant Baïæ, your eyes

were pleasantly arrested by the serrated outlines of the island of Capri, and I doubt not that your interest in such things may have led you to cross the bay and examine the twelve villas there which, so your friend Suetonius informs us, were inhabited a century before

your time by Tiberius, the able predecessor of your friend and lord Trajan. You may even have seen the auspicious ilex which, by reviving from apparent death on the first approach of the divine Augustus, so pleased him with this happy omen, as to induce him to effect an exchange of his island of Ischia

for this more fortunate place ; and like him, you may have been entertained by the athletic diversions of the Capri youth on the field which still remains the only level place on the island. The neighboring islet frequented by some of his court which he called the "Abode of the Idlers" is still there, but his amiable epithet might now be extended to the whole of the larger island,—at any rate so far as the foreign residents are concerned.



A VIEW OF CAPRI FROM BARBAROSSA

If you were to return in this year of Rome MMDCLV, you would on landing see the crest of the saddle of the island, some five hundred feet above the sea, crowned by the irregular roof line of the village,—for it was moved to this more defensive position

in those centuries of disorder, the sight of which you were happily spared. Toward the western end, you would see a white building superimposed on three great arches, with a round tower and curving steps at one corner. This is the Villa Castello ; but to reach it you must proceed by a winding carriage road





THE VILLA CASTELLO, *From the Carriage Road*

*The Villa is the Light Building in the Center of the Picture; Beyond is an old Convent*

CAPRI, ITALY



THE MAIN ENTRANCE FROM THE STREET

*In the Background is a Well Court with Oleanders and Japanese Bamboo*

to the piazza of the village, and then by vaulted passages rather extravagantly called streets, under and around houses, until you reach an iron gateway letting in by a broad passage under a part of the house to a little court. In the center of this is a great corn jar, which would perhaps strike you as familiar, out of which springs a red oleander of no mean size. Around the court are Japanese bamboo and Banksia roses, and from one side a marble stairway ascends to the main floor of the house and the general level of the garden.

Mounting this you would find yourself in a long L shaped loggia, the arches of which, closed in winter by glass, open on to the little court and look across it, through the branches of the oleander and the tops of the bamboo, to the garden. On the walls of the first rooms you enter from the loggia, there are placed, as there were at your Laurentine Villa, "cases containing a collection of authors who can never be read too often," and through these rooms you pass over the street by which you came and out on to a large terrace lying in the northerly side of the house above the arches which you saw



from the sea. From here your view is most extensive. The carriage road is some seventy feet directly below you, and the bay is half a mile distant. To the right lies the white town, backed by the hill of San Michele, — although you know it under another name, when it was

crowned by the temple you doubtless remember and when there were races around it on the broad circular road half way up its sides. Beyond this is the sea, blue even as it was in your day and sparkling with



FROM THE TOWER TERRACE

*A Winter View looking Northeasterly over the Town; Monte San Michele is beyond*

the same light, and still further beyond — some twenty miles — is Vesuvius with its plume of smoke drifting off toward the faint blue Apennines on the horizon.

To the left is a great wall of mountain cliff a half mile away, with the ruined castle of Kheyr-ed-din Barbarossa on the

northerly peak, and beyond, balancing Vesuvius on the right, a half of Ischia shows. In front, is the broad expanse of the bay with white sails here and there, and across it are Naples, Pozzuoli and Baia, beloved of

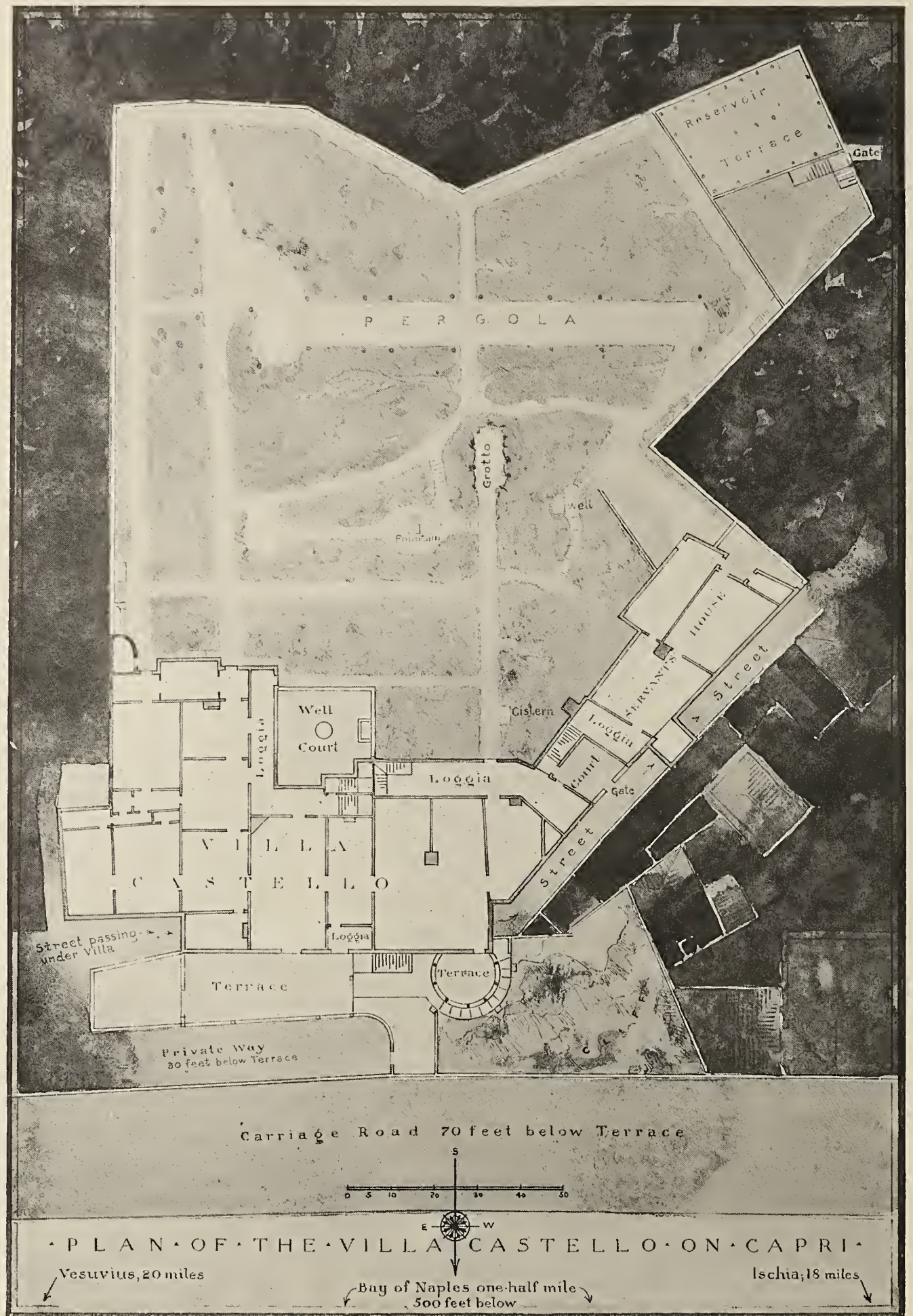


FROM THE FRONT TERRACE

*A Winter View, looking Westerly*

VILLA CASTELLO









THE BROAD WALK

*Leading from the Dining-room to the Pergola*



A WILD PATH

*In the Midst of the Garden.—Summer*

your countrymen;—for has not Horace said, *Nullus in orbe sinus Bais præluet amaris*; though I think you preferred a less strenuous pursuit of pleasure than was the fashion there.

But I must interrupt your thoughts to recall you to the house and show you there many rooms to suit your varying moods, or the changing requirements of the season. You will, no doubt, notice the floors of most of the rooms, where you will find worked into various patterns nearly all the kinds of marbles in which you were wont to delight;—the



FROM THE ROOF

VILLA CASTELLO

Giallo, Rosso, Nero and Bigio Antico; the Cipollino from Eubœa and the Pavonazetto from Phrygia; the Porta Santa from Caria, Affricano from Chios, Serpentine from Liguria, together with the Porphyry and the Oriental Alabaster from Egypt, as well as the striking Occhio di Pavone, the Numidian and the Phrygian Palumbino, rarely found in as large pieces as here. These and many others were found among the ruins of ancient villas here in times now past when such treasures could still be discovered. Now, lingering no longer in the house,





VILLA CASTELLO



IN THE GARDEN





FROM THE TOP OF THE GARDEN

VILLA CASTELLO

*A Winter View, looking across the Pergola*

for a garden is more important than covered rooms, we will go out by the dining-room, which, like yours at Laurentium, "though it stands away from the sea, enjoys the prospect of the garden which is just as pleasant." From it, in one direction, we look through the branches—and blossoms, if it be the season—of the oleander-tree which grows out of the little court. On one side is the delicate bamboo, and beyond is a palm and an orange-tree whose principal function is to support a great Morning-Glory, with a Passion-Flower hotly contesting its primacy. From another side of the dining-room we look out, under a bower of jessamine, honeysuckle and Banksia roses, on a broad path ascending a gentle slope between laurel, fig, orange, lemon and plum-trees to where the columns of the pergola shine in the distance. From this path, other narrower paths diverge,—some wild paths and some running with more formality between low retaining-walls. The boundary-walls of the garden

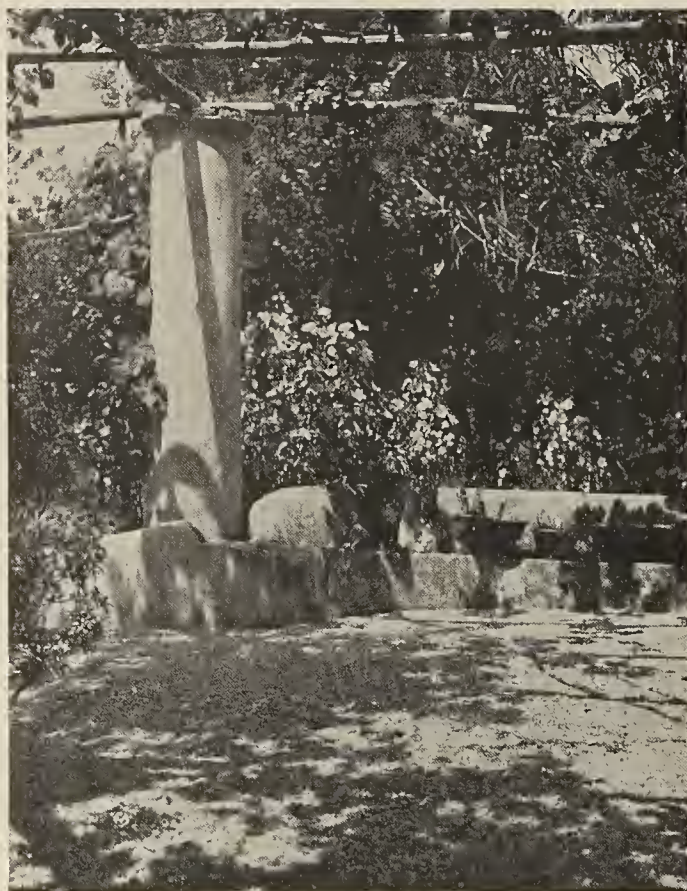
are in the main hidden with orange, lemon and pomegranate-trees, as well as wistaria and other flowering vines, and beyond the southerly wall we catch a glimpse of a wooded, castle-crowned hill, where in the barbarous ages the Capresi found refuge from the pirates,—in the castle, or in the great grotto beneath.

Turning back towards the house we catch glimpses of various parts of it,—here a low terrace and there one high above the arches of a loggia, but not too high for the vines, as well as the Morning-Glory and Passion-Flower, to reach it. The roof is irregular but flat, and bears many columns about which roses and various flowering creepers are growing, most of them from large earthen jars suitable for Ali-Baba and the Forty Thieves. From the roof you can best observe the giant pine-tree which dominates the garden, and the scarcely less lofty cypresses beyond; or you will do better, perhaps, to climb to the columned terrace of



the reservoir at the upper end of the garden and look back over and through the trees to the irregular lines of the house, and over it to the sea and Vesuvius beyond.

The broad path on which you started to go up the garden leads to a court surrounded by curving seats, from which point begins the pergola—a great feature of all Capri gardens. Along the sides, low down, grow wall-flowers, ivy geraniums, nasturtiums and other low-growing flowers, and, higher up, between the columns, solid masses of many varieties of roses. Overhead, the ten foot width is spanned by the branches of the grape vines, and in the summer there is a dense roof of green, from which hang, as the time of vintage approaches, the bunches of many kinds of grapes. On both sides, we can see between the roses rather formal flower-beds where grow the big pink mallows, Canterbury bells, snapdragons, geraniums, the delicate flax, the tall poppies, and such other flowers as may happen to be planted. The climate, being rarely colder than forty degrees or warmer than eighty, permits



THE EAST END OF THE PERGOLA



A FLOWER BED

*Mallows and Canterbury Bells*

VILLA CASTELLO





THE FOUNTAIN IN THE GARDEN

VILLA CASTELLO





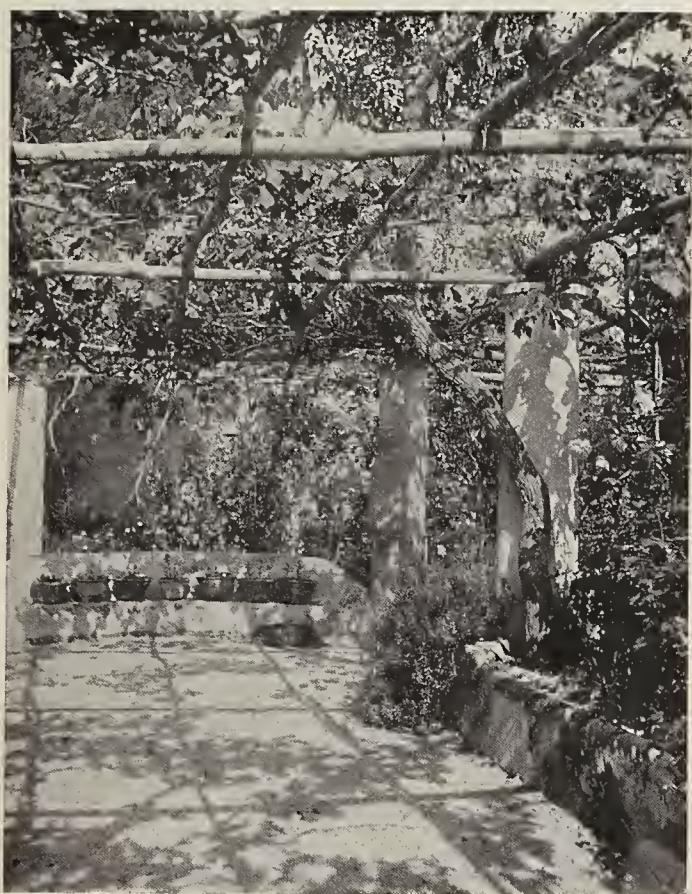
AN OLD WELL

VILLA CASTELLO

almost boundless choice. Much of the garden is filled with trees of various kinds, in the shade of which the flowers continue on into the rainless summer later than is common in Capri. Many have ivy twining about their trunks, as you, my dear Pliny, liked to see in your gardens. Beneath the trees you will find no lack of flowers, among others,

the graceful spirea, the marguerites,—here an important bush,—the iris, narcissus, sweet pea, pansies and various kinds of lilies, not forgetting the modest periwinkle and a plentiful quantity of violets. There are also many representatives of the wild flora of Capri,—a flora so rich and beautiful as to suggest that the carefully planted gardens





THE PERGOLA



THE WALK TO THE DINING-ROOM



THE KITCHEN DOOR. *From the Garden.—Winter*

VILLA CASTELLO



of your days were left to grow wild and made themselves at home all over the island.

Traversing the pergola, we turn back towards the house and come to a fountain, almost choked with calla-lilies, and a seat near by from which to observe the water,—for it is a rare sight in streamless Capri. We pass by two old cisterns, over one of which are columns with an entablature. These cisterns were once rooms of an ancient villa, and in fact, all this part of the garden is full of the mason-work of your days, and who can tell what was the Roman name of the Villa Castello?—perhaps you can. Near by is a fragment of an old hallway, now a grotto dedicated to Bacchus and Venus;—

“Of ancient gods these two alone abide  
Corroding rust and ruin reaped of time.”

This and other things you may read on the walls, if the ivy and ferns have not obscured them.

And now, were you here, I should say that there was a bottle of old Capri wine awaiting you, and that more at leisure over

our glasses, we would consider the garden, or you should tell me more than I know of the “*Principis angusta Caprearum in rupe sedentis*,” as Juvenal has it; but as you are not here, I shall say, as you do to Domitius, “I should have ended before now, for fear of being too chatty, had I not proposed in this letter to lead you into every corner of the house and garden. Nor did I apprehend your thinking it a trouble to read the description of a place which I feel sure would please you, were you to see it; especially as you can stop just where you please, and by throwing aside my letter, sit down, as it were, and give yourself a rest as often as you think proper.”

So farewell, my dear Pliny, and in whatever corner of the dim shadow-land you may be dwelling, rest assured that there are some still in the sunlight who remember you and who love the things that you loved,—and what did you love more than villas and gardens?

Farewell,

R U S T I C U S .



*A Bed of Poppies at the Villa Castello*



A CALIFORNIA HOME.—SANTA CLARA COUNTY.

*The House Designed by Willis Polk, Architect.*

THE counties in the neighborhood of San Francisco are as agreeable for permanent residence as are many localities further south whose names are more familiar in the East. The languorous airs of the

The place is a part of an old Spanish grant called the *Rancho Rinconada de Los Gatos*, meaning "the corner of the cats" (wild cats). It is situated on a gently sloping hillside near the town of Los Gatos.



THE WEST SIDE OF THE HOUSE

A CALIFORNIA HOME

lower coast lull mind and body in too sweet a lassitude for many; and to these persons the higher altitudes, such as those of Santa Clara County, hold out a perpetual welcome. The house and grounds illustrated here are those of an Eastern family, long since voluntarily exiled from their Philadelphia home, and the development of the grounds shows the extent to which the owners have become acclimated.

The house faces east; and lying as it does, about three hundred feet above a valley, it enjoys a superb view in that direction. Across the valley are the mountains of the Coast Range. Mt. Hamilton rises above its neighbors there, and the celebrated Lick Observatory is seen upon the summit. An avenue of orange trees leads from the public highway and emerges upon an open lawn before the house. Two palm trees mark





THE FRONT OF THE HOUSE

A CALIFORNIA HOME



THE OPEN CORRIDOR

A CALIFORNIA HOME



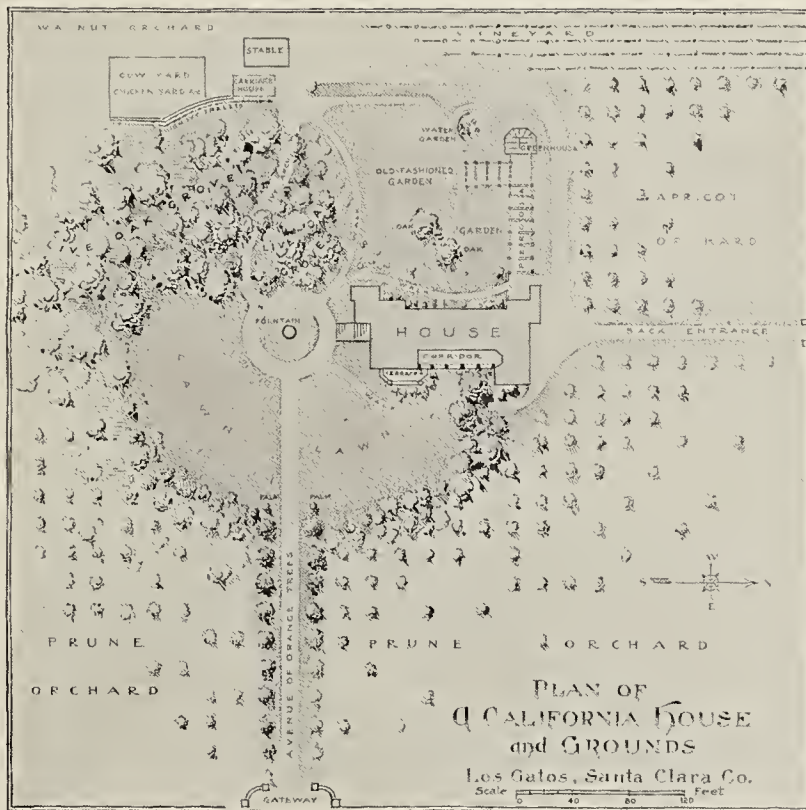


FROM THE TERRACE

A CALIFORNIA HOME

the end of the avenue at a point where low ivy supersedes the orange trees as a border to the drive. The lawn is pleasantly confined at one end by a grove of live-oaks; and along the rest of its boundary are mixed shrubbery and trained vines, suitably dividing the regularly planted orchards from the freer outlook commanded by the house.

The old California missions



THE PLAN

A CALIFORNIA HOME

have plainly been the starting point of the architectural design. Those Mexican pioneers who built in California nearly a century and a half ago have left their impress on the land, even though many of their picturesque monastic establishments have now crumbled to unrecognizable ruin. The quiet simplicity of those buildings, their low elevations, helped by the low



angles of their roofs and gables of wide spreading curves made fitting outlines for the genial landscapes of California. Add to this the romantic story of the early fathers, the fortitude and zeal of de Galvez, Junipero Serra and a dozen other leaders, and there is sufficient impulse for the attempt to reproduce in modern houses the beauty of a San Juan Capistrano, a San Fernando or San Juan Bautista.



THE GARDEN GATE

The above structures were cruder in detail than some of the other missions; but in the design of the present house, the spirit of all the buildings of that early period, rather than that of any special group, has been successfully expressed by the architect, Mr. Willis Polk. There is an agreeable absence of fussy detail; the parts of the design are large; and wall surfaces have been broken by openings as little as possible.



THE SOUTH END OF THE CORRIDOR

A CALIFORNIA HOME



The low walls are covered with a nearly white rough stucco made to look as much as possible like adobe, the material of which the missions were built. The roofs are of the so-called "Mexican" terra-cotta tile, of a bright red color. The principal feature of the front of the house is a broad open corridor, one end of which is shaded by two redwood trees,

chicken yard. Immediately to the west of the house, is a space enclosed upon the north by a recently constructed pergola and also by a single screen wall which projects from the house and contains the garden gate—an entrance to the pergola. In the topping of this wall the curbed gable at San Luis Rey Mission has been reproduced. At the farther end of the



THE NORTH END OF THE CORRIDOR

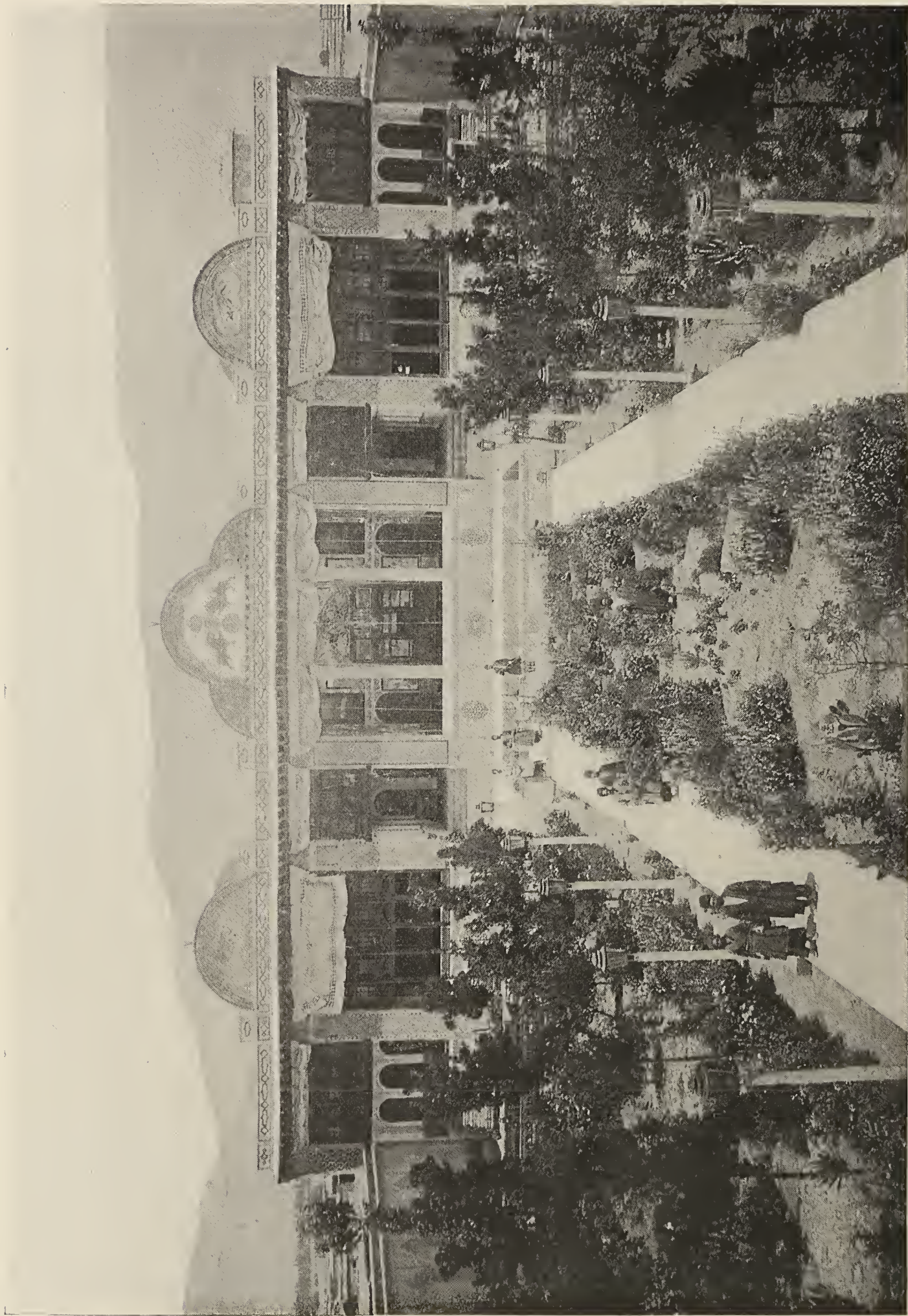
A CALIFORNIA HOME

planted in 1883,—the *sequoia sempervirens*. In an interior view of the corridor on this page is a wall lantern from the mission of La Purissima near Santa Barbara. On the opposite page, the other end of the corridor is shown; where, beside a beautiful low doorway, stands the *papyrus antiquorum*.

The live-oak grove penetrated by a drive over which an ivy arch has been reared continues to the southwest of the house and screens the stables, the cowyard and

pergola is the greenhouse before which a walk turns leftward to an old-fashioned garden. Lilies and lotus thrive in a water-garden beyond the greenhouse. Surrounding all are orchards of apricots and prunes—the latter that sweet French variety which dries perfectly and is as fine as can be found anywhere. The whole scene is one of blooming verdure from which the bright red roofs of the house appear against a sky of wondrous blue.





A NOBLEMAN'S HOUSE AND GARDEN IN TEHERAN



GLIMPSES OF MODERN PERSIA.<sup>1</sup>

11—EXTERIOR AND INTERIOR OF THE HOME.

ELABORATE doors and gateways are a Persian tradition, to the proof of which the portals of all the old-time monuments add their share. Modern inanition has resulted in a general abandonment of pretension in this direction, and the entrances to some of the most attractive homes, nowadays, are merely the severest of doorways in a grim expanse of wall. But even now, a Persian, strenuous in the effort to outshine his neighbors, builds a showy portal of hard brick, usually in color, giving in its variegations some crude suggestion of the old enamels. Sometimes, by way of piling on the splendor, stucco figures are added, of rude design and harsh coloration, suggestive, somehow, of lower Italy. It is more than likely that the workmen, having accomplished this horror, will leave unfilled the pit caused by their excavation for the foundations, and trust to time to bring it up to the street level. Such are minor details.

been most expert. At night this inner entry is usually lighted. The Persian has a passion for lights, and there are few gardens without one or more post-lamps lit at night, though the streets outside are dark as a moonless desert, and whoever traverses them must have servants going ahead with huge Japanese lanterns, to reveal the numberless pitfalls in the way. It seems as if, in the time when Persia built up to its inspirations, the broad walk surrounding the garden, allusion to which was made in the preceding paper, must have been bordered by pillars upholding a shadowy arcade. The remains of such are to be seen in the ruins of even commonplace structures; and in the vast and admirable caravansaries which Shah Abbas built throughout Persia, all that part of the building looking out on the great inner yard was constructed somewhat after this order, with a view to cool shelter, since caravan travel is at night and these places were sought for protection from the midday heat. In the best building of Persia, shade has necessarily been an object, but if the arcade was ever popular for private dwellings it has long been



HOUSES AT RESHT

Inside the gate the vestibule often shows an admirable groining in its arches, a trick of masonry in the execution of which the Persian artisan has from time immemorial

abandoned, and save for such shadow as the garden's trees may furnish, the sun's heat beats unbroken on the façades of the houses. To obviate this, in a measure, awnings are much utilized.

In the better class of city houses the walls

<sup>1</sup> Continued from the May number of HOUSE AND GARDEN.





A HOUSE AND GARDEN IN KAZVIN

are of kiln-dried brick and the foundations of stone. No one need be at a loss for stone already cut, for the buried piles of centuries ago, which are always near at hand and only a little way under the surface, can be looted at discretion. Only some digging and a considerable expenditure for carrying are required. But mud is the handier and far cheaper material. The kiln-dried brick are generally of the yellow variety; the red ones are only used for ornamental work. As a brick mason, the Persian is an artist, and he secures some amazingly good effects even with the coarse, sun-dried product. But whatever the walls be made of, the roofs of houses are for the most part mud, and are eternally in process of repair. After a storm, and particularly if it be a rain storm, it is a common thing to see three or four workmen with a pile of pulverized dirt, a mortar table, trowels, buckets of water and other requisites, patching up the roofs of a house. In humbler dwellings the framework which supports this mud canopy is of the rudest; small saplings, peeled and seasoned, are set into the walls, with

brush or straw laid over them, and the mud fastened thick on these. Some of the more substantial buildings, such as bazaars, mosques and the like, are roofed with tin, brought down from the Caucasian capital or up from Bushire at great cost. Even some private dwellings are tin-covered, but such are few.

It is of prime importance that the roof be kept sound, not for protection to the interior only, but because it is a department of the house itself. The smallest acquaintance with the East demonstrates the accuracy of the many Biblical references to life on the house-tops. In a Persian city in summer-time, the roofs are the general mustering place. The evenings on the great central plateaus are cool, and after nightfall the Persian mounts to his roof, to smoke, and talk, and gaze into the starlit and forever cloudless sky. Often he makes his couch there, but woe to the man whose roof-top commands a view into the garden of his neighbor's *anderun*. To avoid the giving of offence, the wall on the danger side is carried up to the height of a man's head or more.





HOUSES IN THE MOUNTAINS



HOUSES NEAR THE CASPIAN

This leads up directly to what impresses the foreigner as a dominant factor in all that appertains to the Persian home. In the animadversions upon general conditions in Persia, with particular reference to the gardens, attention has been called to the partition of the house in order to secure complete seclusion for the women's apartments. This cardinal point seems to have had a marked effect upon all Persian living. Whether the Iranian be more secretive, or exclusive, than the rest of the world, I do not know, but the atmosphere of any Persian house is strongly impregnated with that suggestion. The street walls themselves are violently repellent to the stranger. The house seems here to be, in an intensified degree, the castle, and it is hard not to attribute it all to this exaggerated measure of sequestration sought for the wives and female servants.

Upon first entrance into the private demesne the idea is forcibly brought to one. Obsequious servants meet you at the street door and escort you with a strange mixture of stolid pleasure and demonstrative humility to the master, who comes forth from his reception room to greet you with "Guhd aafiz," the Shiah form of salutation. In these latter days there is hand-shaking; in a less liberal age the good Mussulman would have shuddered at thought of such a thing. The host ushers you into the house—that is, into his part of it—generally to a veranda, or a room or a small suite of rooms facing the main garden. The Westerner's first impression is that the place is very bare. If the host be of the ultra-conservative school, of which

there are still many adherents, the room contains virtually nothing save the rugs upon the floor and the *kalin kiars* which, in lieu of wall paper, conceal the blank whiteness of the walls and ceiling. On the rugs are strewn cushions, usually near the windows looking out on the garden. Upon these you are asked to seat yourself. Lately, in the northern cities, such as Teheran and Tabriz, it is the custom to provide chairs, especially for European or Ferenghi visitors. They are usually the black, bent-wood, cane-seated affairs made in Austria, though in more palatial homes the heavy Morris chairs have vogue. Discomforting as it is, to the beginner, to squat on the floor Persian-wise, the chairs somehow seem outrageously out of place, and the torture of the native method is preferable. It may be that from two to half a dozen male callers are there, in their robes of black and with the black wool *kulab* caps firmly anchored on their shaven heads. Cautious, they are, silent, alert, intelligent, studious of the stranger, and calmly contemptuous, for all their assiduous politeness. Among them all, Moslem and Infidel alike, the host moves with a grace and tact that is inimitable. Than the cultivated Persian there is not a more finished host in the world. The social instinct is strong in him; hospitality is his sixth sense, as craft is his seventh.

Upon the arrival of guests, servants swarm, expressionless, voiceless, shoeless and therefore soft-footed. They need no orders. In every function incident to entertainment they are automatic. Small tabourets are brought, and dishes of carved silver in heavy relief—





A HOUSE YARD IN A PERSIAN TOWN



A RESIDENCE OF THE BETTER CLASS

*Showing Character of Brickwork and Excessive Use of Mirror Glass*



or, as a special honor, of gold—laden high with such confections as no Huyler, I fancy, ever conceived of. There is tea, in diminutive glasses set in fragile gold or silver holders, and cigarettes, with the mark of the Turkish Regie, for the Persian admits that his own tobacco is none of the best. All about, in a circle, are solemn black beards, studiously trimmed, and perhaps tinged with the red of

deferential inquiry after the health of his family—these in the Persian code are rudenesses not to be borne. When the first formalities are over, he will rejoice in showing you about his home, through his greenhouses if he has them, through the flowery reaches of his garden, into all parts of his house, save one. No glimpse of that do you ever obtain, no sound of it do you ever hear.



A HOUSE AND GARDEN IN RESHT

the henna. Never a feminine face, nor the rustle of a skirt nor the sound of a woman's voice. But in their very absence the incessant suggestion is enforced. The sweetmeats, which are urged upon you with enthusiasm by the master, are the work of his women folk, as every one knows; and the proud eagerness with which he awaits your verdict upon them is the highest sort of comedy. Praise of these delectable tidbits is music to him, but the most formal allusion to his wife or wives, even the most perfunctory and

In the architecture of most new buildings there is more or less combination of rectilinear Western with the Eastern elements, the result, chiefly, of Russian influence, exercised through Russian Armenians, who are, in this direction, the vanguard of the Muscovite advance. The older houses are built and ornamented in what must be considered Persian style, though of a late era. There is abundant suggestion in it of the Spanish forms—forms which the Saracens imported to Spain and which have been handed on to





A PRIVATE HOUSE IN THE COUNTRY

Mexico, Cuba, Porto Rico, in fact to all the Spanish colonies. A certain Persian home, overlooking a garden with a water font or basin, is almost a perfect replica, in plan, of an old sugar hacienda in which I once passed the night, near the ruins of Uxmal in Yucatan, save that in the latter all trace of ornamental work was lacking, and the bare adobe had nothing to relieve its gray expanse.

In the façade of the fine Persian house of to-day one would naturally expect to see some survival of the superb encaustic tile mosaic which wholly covered the brickwork of three and four hundred years ago, and which may still be seen on old mosques and caravansaries, now in ruins. This seems, however, to have been numbered among the lost arts of which Persia has such a disheartening list to show. The decorative effects are now confined, in the main, to variegation in the brickwork; but for more elaborate ornamentation, indoors as well as out, the

principal agent is mirror glass, which is wrought into more or less complex designs, on the pilasters and arches of the building's face, over the doors and windows, in short, everywhere. The effect, when the sunlight has full play, is startling, but the thing is almost always carried to excess; and when one has seen the glories of the ancient tile work, its modern substitute seems a tawdry and commonplace resort.

Another item in which the Persian builders are deficient is the construction of stairs. A stair, or flight of outside steps, is to them only a substantial ladder, a means of mounting. The enormous possibilities of the staircase, as we know it, seem strangely enough never to have been recognized by this race,—at least since its early faith was abandoned for the Arab doctrine. Witness to this singular disregard are the steps in all and sundry of the buildings here shown, in which there is no semblance of a balustrade. In old buildings





A PERSIAN GENTLEMAN'S COUNTRY SEAT

it is unusual, indeed, for the builder even to have maintained a uniform height of "riser" for the steps. The bottom one is not infrequently twenty inches high, and the others vary, down to a foot, but the shallow steps are usually at the top, indicating a wise recognition, on the part of the architect, of the exhaustible quality of human energy. But the Persian of old, in his voluminous robes, must have been more or less of an athlete to master the difficulty of these lower steps, which to an American in trousers are fraught with danger that it is unpleasant to contemplate.

Fortunately, however, there is, as a rule, little need for stair climbing. It would seem likely that the frequency of earthquakes is responsible for the scarcity of tall buildings. No quarter of the world, unless it be the Italian peninsula, has suffered more from seismic disturbance than has this part of Asia, and almost every city has a record of one or

more partial destructions in the course of each century. Yet the survivors rebuild on the same sites, with fatalistic realization, evidently that one place is as likely as another, and that it is useless to try to dodge one's *kismet*. And they have learned to build low.

If the outside of a modern Persian house is a jumble of Eastern and Western characteristics, much more is the tendency perceptible in the interiors. The chief point of yielding has been noted,—the chairs. It strikes an American as ridiculous to see a room richly carpeted after the manner of the East, and provided with the old-fashioned mattresses all about the walls, but with the cheap and altogether ungainly bent-wood chairs set about here and there, and, likely as not, heavy Russian center-tables of an inferior sort, laden with sundry Western ornaments, always inclusive of one or more European lamps. These have been introduced by the Russian traders, and are to be found every-





AN OLD PALACE IN SHIRAZ





THE USE OF THE PORTICO

where and in every form. Where extravagant display is aimed at, the lofty piano lamp appears. In the shades and ornamentation of these there is a quite inordinate show of cut-glass pendants, such as went out of fashion in America twenty-five or thirty years ago. It comports excellently well, nevertheless, with the mirror glass so extensively used in the walls and windows. And incidentally, the introduction of manifold lamps creates a demand for Russian oil from the wells at Baku, which in past centuries, before Mohammed and his Arabs came, was the great natural temple and altar of the Zoroastrian fire-worshippers.

To return to mirror glass: it is utilized, in rich interiors, wherever the slightest excuse offers; in the arches of the windows, where it is arranged in showy and often beautiful designs, with plenteous leading, in the use of which the glaziers seem quite expert; in large pier and panel plates, to set off or relieve the

wall decoration and add an effect of spaciousness. It is mosaicked into frescoes and other mural ornamentation, in small pieces, for the production of high lights; and with the manifold lamps employed, it is very effective. In one of the accompanying illustrations may be seen a striking but not unusual way in which the mirror glass is used. Sliding windows, reaching almost to the floor and working laterally, when open leave the whole side of the apartment, practically, open toward the garden. The center of these windows is of ground glass, which while admitting light when the window is closed, balks the peeper without. The border, resembling in conformation the arch of the prayer rugs, is inlaid with the mirror glass, inside and out, which makes a curious effect of light, whether the windows be open or shut. In one of the pictures referred to, the likeness of the window to the prayer design happens to be



emphasized by the presence of a prayer rug suspended on the wall.

Before the days of glass, the windows throughout Persia were made with oiled paper, tough and of a peculiarly translucent quality. Even now, this is to be found in plenty, particularly in places remote from large cities or the beaten tracks of travel.

Nothing in Persian ornamentation is more subversive of the cardinal principle of decoration than the broad friezes of oil painting which are common in many rich Persians' houses. They are heavy in color, theme and treatment, and make an apartment top-heavy to the extreme. The Persians are of the Shiah sect, which does not bind itself as the Sunni does to strict obedience to all the Koranic mandates.

It weaves human figures in its rugs, carves historic scenes in its splendid silverware, and paints, with some skill but small schooling, on its bare walls and on many articles of ornament. In device some of the Persian brush workers are clever; in fineness of technique they are phenomenal; but in veracity and drawing they are painfully lacking. Some traveler has remarked that the portraits of all the Shahs since Ismael Sufi look precisely alike. With the natural tendency of the Persian toward profusion, landscapes are presented into which every possible object, animate or inanimate, is interjected with Hogarthian liberality. Conscious that painting is a foreign art, the Persian painters have, barring their efforts at portraiture, usually passed by the indescribable picturesqueness of their own land and chosen, in a great part, European themes, leaving the many-colored, strange East an ever tempting subject for our own artists. It is an additional tribute to the unapproachable climate of Iran

that exterior paintings, such as are occasionally seen on the outer walls above the doorways, endure for years with little if any sign of disintegration.

A word of the *kalin kiars*—the emphasis is equally distributed in the first word, and falls on the final syllable of the second—the prints which are used in so many Persian homes to cover the walls. The best of them are made at Ispahan, I believe. They are

of hand-woven cloth, chiefly cotton, very fine, and in design are cloth versions of the rug. They are in a single piece, of all shapes and sizes; and the patterns, which are printed with many sectional hand dies, in soft colors upon white, are identical with the older and daintier floral designs of the sixteenth and seventeenth cen-

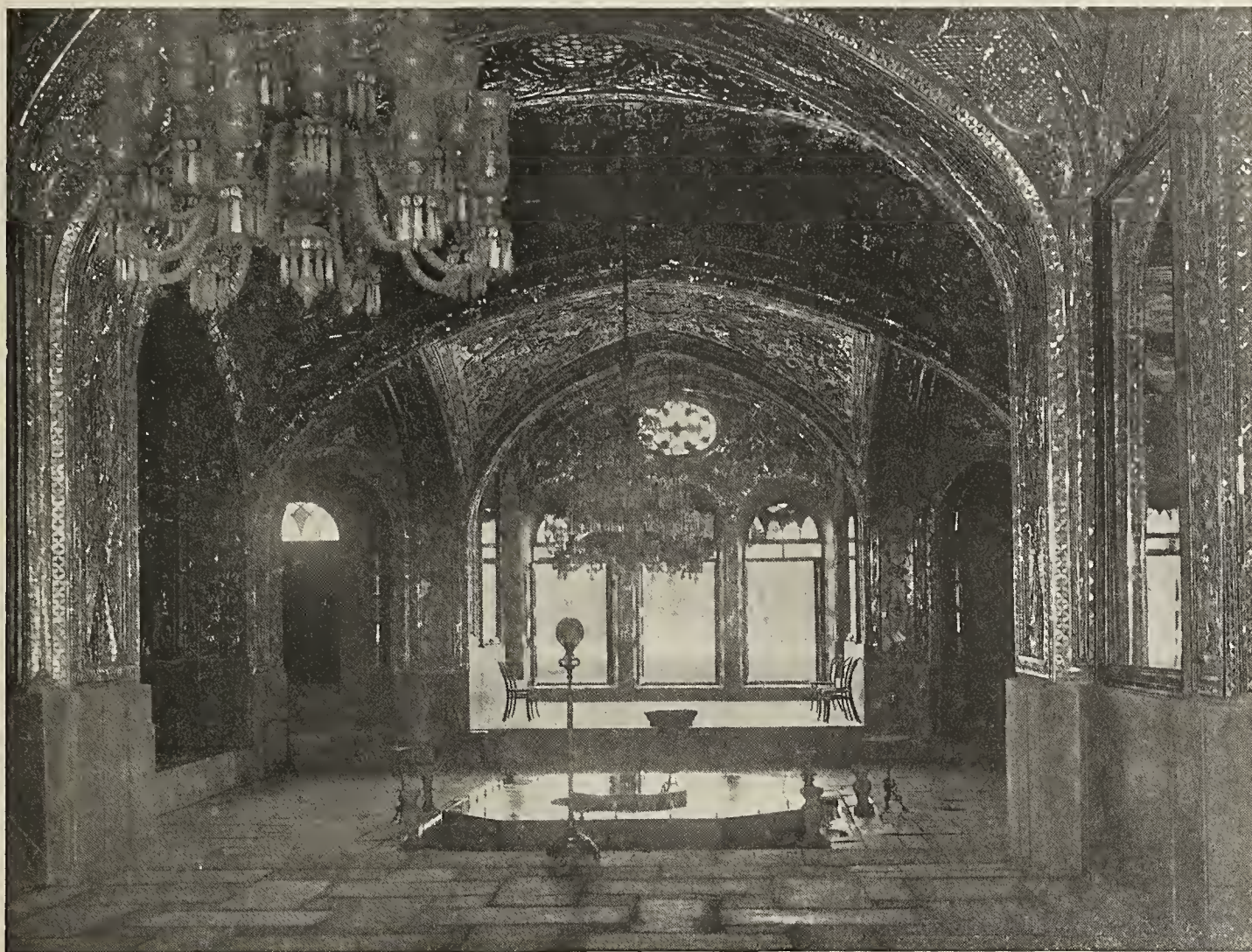


IN THE HOUSE OF A WEALTHY PERSIAN

tury carpets of southern and middle Persia. Their effect, when placed on the walls, is most attractive; light, cool, soft, satisfying to the artistic sense, and most praiseworthy in that, rising above the rug-covered floors, they give an airy, sort of outdoor effect strongly in contrast with what the Persian perpetrates when he sets out after fine decoration. The *kalin kiars* seems to be little known in this country and I have wondered many times why wise house furnishers have not made them popular for the walls of summer cottages, especially in unfinished rooms, and for that matter in certain rooms of town houses. They can be taken down at will, dusted or washed, and returned to the wall, and they are about as cheap as wall paper.

Of heating facilities Southern Persia, being of a semi-tropical climate, has little need; but the middle districts gain from great altitude much of the cold they lose by low latitude, and in the North, winter is not a





THE HALL OF A LARGE RESIDENCE

jest. It is, indeed, a matter of record that one or more persons perish in the snow every day during winter, about Tabriz, although the summer heat there and away north as far as the Volga mouth is at times most severe. A common method of heating is the open fireplace, which at best is a cramped and ungenial affair in comparison with the wide-mouthed and amiable chimneys which we have inherited from Teutonic and Anglo-Saxon forbears. Fireplaces, like love, grow by what they feed on, and where there is hardly any fuel other than dung blocks and dried camel thorns one need hardly look for any fireplace worthy of a backlog. Only in the far north and northeast, and the equally far southwest, between Shiraz and the Gulf, are there any extensive forests deserving of the name. In the rest of Persia, donkey drovers pack brush and thorns and carry them many miles to be sold in lieu of firewood. In charcoal a most prosperous trade is carried on. All this

despite the fact that in the Kurdish mountains to the west, and in other places, there are large deposits of coal, which cannot be mined, because in Persia no stockholders could be found who would trust any possible board of directors out of sight over night with any money.

The really popular heating device of Persia is the *tandur*. It is simple. There is a hole in the floor, underneath which, in a cemented oven, a charcoal fire is built on cold days. Over this aperture is placed a huge frame structure called the *kurisee*. This is covered with blankets and forms a chamber for the ascending heat, into which are thrust the legs of a family, while the heads and shoulders repose on pillows round about. Rugs and blankets do the rest. With a well-fed *tandur*, plenteous pillows, a *kalioun* (hubble bubble pipe), frequent service of tea and a volume of Hafiz or Firdausi, a Persian can pass a comfortable winter's day, but he is a funny sight to Western eyes.



In the houses of the eminently well-to-do, heat is got from sheet-iron stoves, and the warm months are one long hauling of such wood as may be had from the hills. But the dung blocks are the true Persian fuel. In the humbler quarters the women may be seen hard at work, day after day, manufacturing these squares and piling them up to dry, in the manner of card houses. All this explains in a great measure the unproductiveness of Persian farms. Deprived thus, for a few

actuality of the *anderun* or *harem*, which, as must be the case under whatever set of customs, is the real core and center of the home. It has been the habit to accept the Byronic view of this institution, which may be a truthful one so far as Turkey is concerned, but it is absurd as applied to Persia. There is nothing about it to titillate the imagination; it is a very practical affair altogether. The Persian wife, under the old code, is about as



A ROYAL PALACE CALLED "THE ABODE OF PLEASURE"

centuries, of its natural means of enrichment, the best land in the world would become sterile. For a small degree of heat, and for all light cooking, in fact for some very substantial cooking, the brazier is used, with charcoal, the selfsame affair that is seen in all Spanish countries. Irons, laid across the basin, serve at once for grills and as supports for the pots and small ovens in which boiling and roasting are done.

Before leaving the nominal topic of Persian homes, something should be said about the

near to a social nonentity as a woman can very well be. She is an instrumentality for her husband's delectation and comfort, a mechanism for the propagation of the race. In general, her need of an intellectual equipment is not recognized. If she displeases, from whatsoever cause, she can be divorced with a word. Maternity and presentability, coupled with some small household duties, constitute her mission in life. She welcomes them. She is the best mother that an ignorant woman can be, and collectively, she is as



faithful as is vouchsafed to humans. She visits other women, and is visited by them; she comes and goes, with or without servants. Her costume, which envelops her from head to foot, is her protection, and every Persian respects it. So does she. The coquetry of the veil is a fiction. On the streets, in the bazaars, the demeanor and carriage of the Persian woman, wife, maid or widow, is ideally decorous and circumspect. At home she is serviceable, almost servile. She embroiders, as no other woman in the world can, makes candy and takes care of her children. With the management of the house at large she has nothing to do. The eunuchs and other servants attend to all that and, part of the time, to the care of the children besides. In the rare cases where a woman is proven unfaithful, she may be, and sometimes is, taken out and dropped from a high tower or building, down upon a stone heap or a pavement, which, as an example, is perhaps deterrent.

The Persian as a husband is masterful. It is his privilege to eat alone at the first table—or floor—and be waited on by his women folk. What is left is theirs. But he is liberal in the matter of adornments and creature comforts. He rejoices in his children, and by them his regard for the mother is often measured. He beats his wives if he wants to. Usually he doesn't want to. Nowadays,

indeed, the most progressive Persians are discovering that their wives have intelligences and immortal souls which merit some consideration. Woman's sphere is enlarging, even here. There are pianos in the *anderuns* of many Persian homes now, and teachers come to instruct the occupants to play upon them. The *harem* of the stage, with its score of wives, is dramatic license. The Koran allows only four, though it is liberal in the matter of concubines. These are, in effect, serving-women. Plenty of the best men in Persia have only one wife, and treat her with signal kindness and devotion; the man who embraces the limit permitted by Moslem law is set down by his fellows for just the variety of biped that he is, and is scorned accordingly.

The *anderun* is apart; it is secret; it is an almost undiscussable subject. But the dwelling-place of license and extravagant sensuality it is not. In Persia one cannot help thinking that to open the doors between the women's apartments,—which are the home,—and the rest of the house, to widen the woman's range of mental and social vision, to endow her with a greater measure of equality and of self-respect, would be the salvation of the race. The world to-day is not led, in thought or action, by the sons of women who are numbered and herded like sheep.

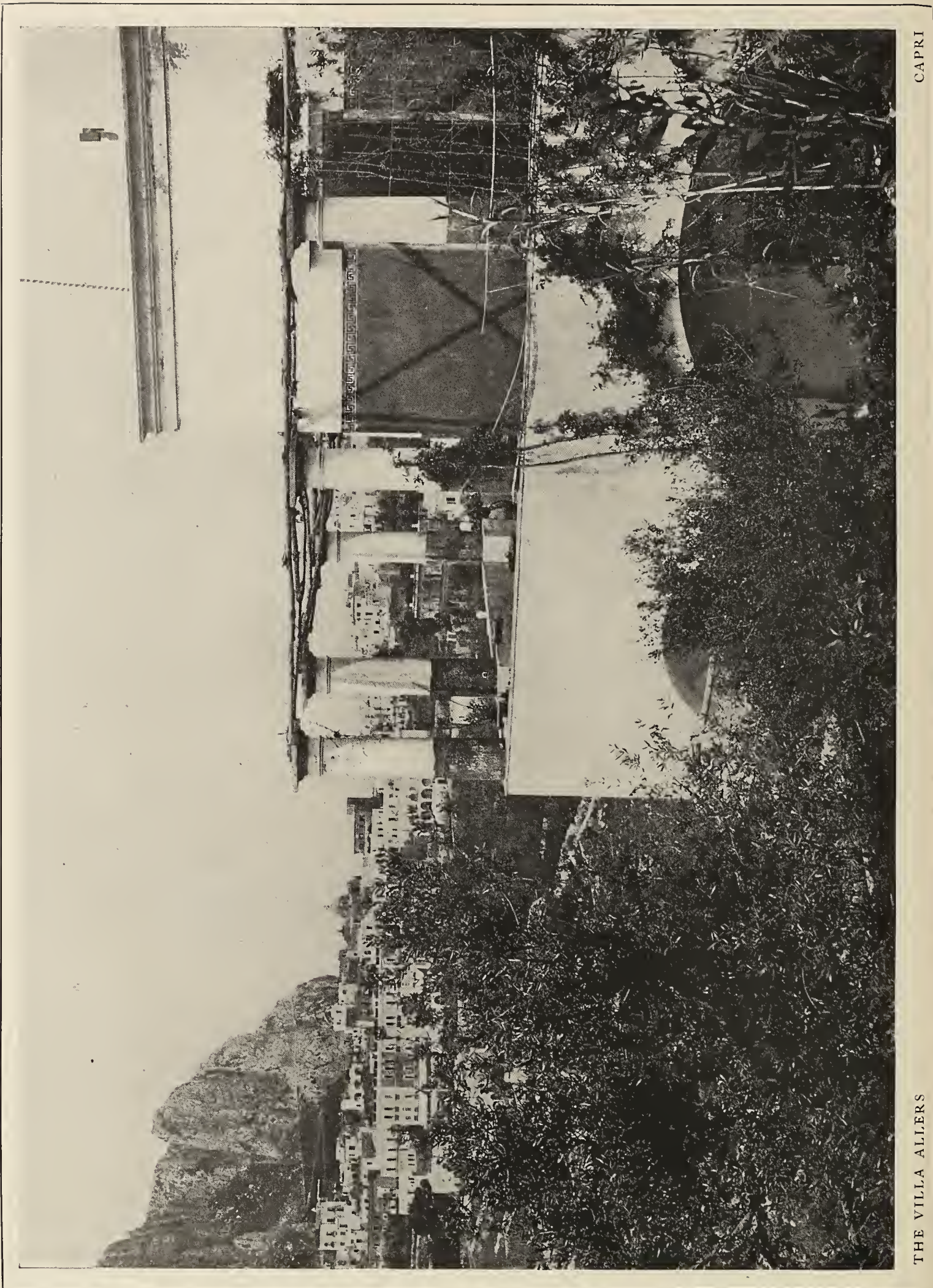
John Kimberly Mumford.

*To be continued*



The old "Palace of Forty Pillars" in Ispahan





CAPRI

THE VILLA ALLERS





THE TERRACE OF THE VILLA ALLERS

CAPRI





CAPRI

A CHARACTERISTIC PERGOLA



## THE TREATMENT OF CITY SQUARES.—III.

[CONCLUDED]

## THE SQUARE BEFORE THE RAILROAD STATION.

IT has been suggested, cleverly and with not a little historical philosophy, that in the modern city the architectural treatment of the railroad station should be portal-like. The argument is that the station is to-day as distinctly the point of egress and entrance for the town as ever in former times was the gate in the city wall. To emphasize this function, then, should be the duty of the architect who would give to his structure an appropriate character. So runs the argument, and in practice the giant curve of the train-shed offers a good opportunity for portal-like effect.

That there is a difference of opinion on this point, that many an architect prefers to screen the train-shed by putting before it a structure that might be a hotel—as it very often is in Great Britain; or an office building—as it so frequently is in the United States—is clear from some of the most elaborate and most recent terminal constructions. The Reading station in Philadelphia, for example, does not suggest the gate of an ancient city wall and the slight suggestion of it in the transition style of the Pennsylvania's old Broad Street Station is wholly lost in the new;

St. Pancras, in London, is plainly a hotel; and the Grand Central in New York, even as remodeled, might be a hotel if one were guessing from its exterior. But architects are not always free to choose, and even difference of opinion is mainly of value as showing that a question has two sides, without necessarily robbing one side of its special claims. And of the three commoner types of station con-

struction in large cities, the portal-like effect is, indeed, more commendable and interesting in its theory than is the hotel or office building disguise or than the structure which is only the glorified or amplified shelter and waiting-platform of the way station and suburb. To make the station frankly the portal to the city is to stamp it with importance, character and an accurate railroad significance.

Perhaps a façade of the Gare du Nord in Paris, as seen from the short street leading up to it, illustrates the application of this principle as well as does any other example. But the station at Hamburg, with the turrets flanking its castellated main pavilion; and the many portaled front of the Gare de l'Est in Paris; and the station in Genoa with its enclosing arms—these are striking examples of this sort of treatment.

And the application of this to station squares? If the theoretical desirability of treating a station as the gate of a city wall is to be urged on the architect, clearly the city itself should be induced to provide such

topographical arrangement as will best emphasize this structural importance of the edifice. Such an arrangement would place an open space before the building; and this, further, will be convenient for the heavy travel of a busy center. It ought to be noted, in this connection, that aside from the public build-

ings of the town, the principal railroad station is the only structure the civic importance of which cannot be unduly exaggerated by topographical arrangement. In the illustration which is here shown of the Gare du Nord, the Place de Roubaix before the station—too narrow in any case—is still further narrowed in the perspective, and there is emphasized the awkwardness and unfitness of a street location.



THE NEW BROAD ST. STATION

PHILADELPHIA

Copyrighted by William H. Rau  
Upon the City Hall Plaza





THE OLD BROAD ST. STATION

In addition, however, to convenience to the traffic, and to the propriety of the plan, this placing of a square before the station, is to be strongly commended on esthetic grounds. First impressions are notably virile and lasting. The stranger must form his first impression of the city from the view which meets his eyes as he passes out of the station to enter the town, and obviously a square will be pleasanter for the room it gives. Some years ago the city of Genoa set itself to improve the space in front of the railroad station. There it placed, appropriately, the statue of Columbus, and in surrounding this with turf and flowers it did so "in order," as the Genoese authorities expressly declared, "that the first impression of strangers coming to our city may be favorable." The like course has been followed for a like reason, though not always so frankly confessed, by a great number of towns and cities. Thus it is that in "station squares" we come upon a distinct and important group of open-space problems. It will be profitable to study a few examples.

The interesting architectural attempt of the *bahnhof* in Hamburg is, unhappily, ill supplemented by the proffered solution of



THE READING TERMINAL, PHILADELPHIA

this civic problem. The illustration shows a space of inviting opportunity in its area. For the converging traffic, which may well demand first consideration—since it is before a station and hence where time is especially likely to be a factor of importance—there is more than sufficient room. This is shown by the treatment adopted. There are broad walks and a very wide expanse of pavement, and the roadways lead directly to the door, and yet large areas remain for planting. A good thing has been done in providing amply for illumination, and the electric lighting apparatus is frankly decorative. But the wide flat spaces that are given to planting are grass plots, enclosed by low wire fences, with their monotony almost unrelieved, the few flowers, that ought to have been shrubs, proving inadequate for the broad area. There is, indeed, an effect of spaciousness; but the spaciousness of lawn that a city can show in front of its railroad station is not very impressive to those who have just been traveling through the open country; and if this effect be ignored, there is here nothing left. The space has no character; and Hamburg, which has elsewhere done much





THE GARE DU NORD

PARIS



THE BAHNHOF

HAMBURG





THE GARE DE L'EST

PARIS



THE STAZIONE OCCIDENTALE AND PIAZZA ACQUA VERDE

GENOA

well and courageously, appears, at first view from its land entrance, as failing utterly in its civic art from the mean want of boldness.

Those who know Dewey Square, before

the new South Terminal in Boston, will find there as inconsistent a failure, and one even sadder. An immense and imposing station was erected on a broad open space—broader



than required by the travel—and in a city that could boast of leadership in civic art. But all the lessons of modern city building were ignored, and the ruin of the space has been permitted by the erection across it of the ugly elevated railroad structure. Pathetically significant is the circumstance that you cannot buy in the shops to-day, though the elevated structure has been long standing, a photograph of the square taken since its ruin was thus compassed. With fond memory pictures are yet sold of Dewey Square as it was before the loss of its artistic possibilities. The space before the North Station is equally depressing, by reason of neglect, so that Boston well illustrates the importance of considering the arrangement of station squares.

In front of the Gare de l'Est in Paris there is a large space, the treatment of which has much of suggestion. Here there is shown how much trees can do to give height to a flat area—an important esthetic principle. The space—of which the photograph shows only a portion—is less a square than a broadened bit of boulevard that has been yet

further widened by converging streets. Tram communication with various parts of the city centers here, as it very properly may, and the transfer, or waiting rooms for the trams is almost the first edifice that the arriving traveler sees when he leaves the railroad station. Paris, with all her love of beauty and her fondness for esthetic display, has here, with abundant opportunity, held herself strictly in check. Without permitting such barbarity as Boston, she has made the traffic her first consideration, and the earliest impression of the stranger is that of a populous, busy city; but, withal, one arranged with singular convenience, and one in which the abundant trees prevent too violent a contrast in the swift transition from rural to urban scenery. This seems a little matter, and doubtless with nearly every traveler the effect will be sub-conscious; but after all, it counts, and the new arrival at the Gare de l'Est finds that he likes his first view of Paris—though if you stopped him at the station and asked him why, he probably could not tell you. When all is said, civic art is the knack of



THE NEW SOUTH TERMINAL AND DEWEY SQUARE

BOSTON



doing the necessary thing in the right way, and its satisfaction is thus quite as much intellectual as sensual.

At the Gare Saint-Lazare in Paris the opportunity is much less favorable. This station is notable, too, among those of Paris because architecturally it represents the English style of construction, in which hotel and station are combined—to the seeming loss of the latter's identity. The place in front of the station is reduced to little more than a court and, the whole space relinquished to traffic, it appears at first as if here the city had abandoned all esthetic efforts. But when one becomes accustomed to the busy scene and takes time calmly to look about, one finds that at this important focal point the civic art which consists in doing the right thing well is still enthroned. The iron fence that encloses the station yard is ornamental, with Venetian masts for decorative purposes at its entrances. The transfer station for the omnibuses stands on a raised platform, defined by ornate clustered lights, making an isle of refuge midway in the crowded pavement. For the small station square congested with the traffic of an important line to a large city, the scene before the Gare Saint-Lazare has certainly good suggestions; and not the least of these—though its application is architectural instead of civic—is the preservation from the hands of the builders of a considerable area that is apparently station property, that it may be devoted to enlarging the cramped area of the street.

If we have seemed to neglect the planting of station squares, it is because landscape architecture is not with them a first consideration. The open space before the station exists first for the facilitation and convenience of traffic, and only secondarily for esthetic purposes. Except, therefore, where the available area is very large in proportion to the travel across it—which in great cities cannot

be often, the value of the land rising exactly as the need for the open space increases—the practical problem is rather that of treating utilities artistically and of making the esthetic best of a probably bad situation than of deliberate effort by gardening. In great cities the station square can rarely be considered a component of the park system. But in smaller communities it can, obviously, be so considered quite often; and as one goes down the scale of population, the point is



THE RUIN OF DEWEY SQUARE

BOSTON

reached at last where the railroad itself, by the improvement of its ample station grounds, can supplement the community's efforts to give an invitingly park-like character to the entrance to the town. At this point it is generally unwise and illogical to bestow upon the station a terminal appearance. Really a way station, it is consistently treated as such; and the edifice, both in its architecture and its setting, follows the lines of a pretty shelter or transfer building in a park. This antithetical position is reached, however, only by a line of gradation as slow and approximative as is the gradient of population and site.

In the principal railroad station at Genoa there is an interesting combination of these two theories of station construction, of which each should have always so pertinent an influence on adjacent civic art. Architecturally, the station exemplifies the city portal



conception. The illustration shows how markedly this is emphasized, not only by bending the station walls so that they do apparently enfold the town, but even by the erection over the converging streets of gate-like arches connected with the station as if a part of it. The open space before the structure is larger than needed for business, and the municipality has gone very thoroughly and consistently to work to give to the incoming traveler a pleasant first impression. At once the community is individualized and set in its proper niche of history by the memorial to Columbus, placed here that it may appropriately be the first sight to greet the traveler's eye. The value of this location for a distinctly civic statue in every town is thus suggested. This, indeed, is the public spirited development of one of the thoughts which lead the merchant or manufacturer in our country to line the railroad tracks, where they approach the town, with screaming announcements to the effect that here is "the home of the kodak," as near Rochester, or of the beer that has made a town "famous,"

as Milwaukee. Having room to spare, after setting up the statue, the Genovese municipality gave to it a park setting. The area nearest the station was not planted, that it might be free whenever needed. The statue, by this device also, was set far enough back for good perspective. Turf and shrubs and trees were planted, that it might have verdure for background; and yet there was retained a thoroughly formal treatment, consistently urban in suggestion. The result is that the arriving traveler's first impression is of a city rich and handsome, while not too large for the softer graces of vegetation; and of a town of the historical interest of which he has full assurance. The departing traveler, on the other hand, has reminder that he is deliberately leaving the delightful city when he enters the portals of its station. It is no urban jaunt he is to take, for apparently he is passing through the city wall.

The new station at Cologne is interesting as an example on large scale of the suburban, or way-station, conception. Architecturally, it is the amplified ornamental shelter of a



THE GARE SAINT-LAZARE

PARIS





THE NEW MAIN STATION

COLOGNE

park; constructively, the train-shed's location parallel to the street iterates the fact that this is not a terminal—though in the direct view this effect is somewhat negated by the great arch of the main entrance. In spite of the latter, however, the impression as a whole may certainly be said to be rather that of a splendid way-station than of the gate that marks the end of the city and the beginning of the railroad. The façade is so long that length instead of breadth can accommodate the traffic, and so the open space before the station is laid out like a broad street with cross streets leading up to it. The spaces between these cross streets are set out as grass plots, adorned with shrubs and flowers, and making a very pleasant introductory to the town. It is worth while to note, incidentally, that every curb corner is rounded—a familiar device that makes much for the convenience of travel; and that the ornate

electric light posts are put inside the grass enclosures, where they can be given suitable bases without infringing on pavement space.

The whole problem has been well handled here, considering the course adopted, and the latter is illustrative of an important type. And yet there was an opportunity which was not availed of, but which is still discernible and suggestive. The tracks entering the Cologne station are elevated, and the main floor of the station would be naturally above the level of the street. That the architects were embarrassed by this to some extent is clear from the high basement plan which they adopted. If, instead of doing as they did, they had built their station at the track level, and had persuaded the municipality to lay out the space before the station in terraces, they could have added vastly to the impressiveness of the structure. The terracing of the station square is an arrangement that





THE NEW UNION STATION

PITTSBURGH

might be often and happily adopted, now that the abolition of grade crossings is so widely demanded, and it need not interfere with the convenience of traffic. The carriage approach can be lifted by grade; and if the van approach, continued at street level,

be carried under the terrace to the basement of the station, there will be a considerable gain from various points of view. As to civic esthetics, it should be clear that in a large city the dignity of town and station, not a little endangered by the "glorified



shelter" conception, can thus be fully assured, while in the low, balustraded terraces urban art has rich opportunities.

Finally, in the case of the station which has lost its station appearance in the new rôle of the hotel, or of the railroad office-building, there is obviously little sense in emphasizing topographically the portal function. On the other hand, while it is always pleasant to provide an outlook of grass and flowers and trees; there is no essential consistency requiring such an outlook for such a structure.

The city planner, coming, then, to a station that has been transformed to all appearances into a commercial structure, will feel little obligation to make its approach other than a street; and if the convergence of travel here demands a broader

space than is usual in streets, he will have done his duty if he grants such space and develops it with that regard for civic esthetics which Paris has shown before the Gare Saint-Lazare, or—better—before the Gare de l'Est. If the railroad erects an office building with nothing more suggestive of a station than a mammoth *porte cochère*, and then walls in the whole construction with its tracks, as has happened in the case of the costly Pittsburg station, which thus rises as a fine office building located on the noisiest and dirtiest of sites, then the city planner may well feel discouragement. But for the city's sake he may still arrange converging streets, for there is nothing that reflects so much upon a city's progressiveness and liberality, in determining the arriving traveler's first impression, as a costly station—for which the railroad is to be thanked—abutting on a narrow street, for

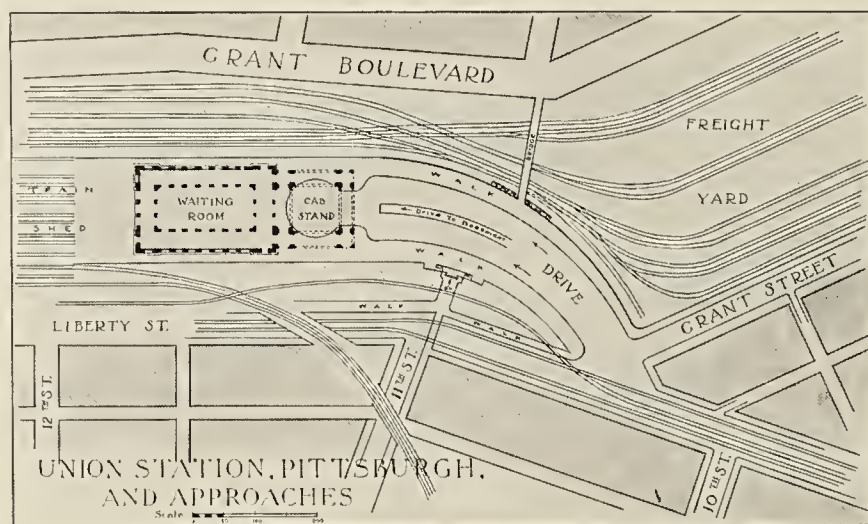
which he holds the city to be responsible. Unhappily, few sights are more common, though there is thus exemplified not merely unprogressiveness and a lack of courageous expenditure, but a policy short-sighted as to the future and involving submission to much present inconvenience. The construction of a new Union Station in Washington has offered to the commission that has in charge the beautifying of the Capital an opportunity for such a rearrangement of adjacent streets. By the planned radiation of these from the

space in front of the proposed station there will be formed a focal center that will make a conspicuous and excellent illustration of what should usually be done.

This problem, then, of the stationsquare is susceptible of three general solutions, these conforming to the

three general types of stations—the portal, the way station, and the disguised. That there should be such conformity—or harmony—scarcely needs repetition. But the first esthetic consideration for the combined construction of any type should be dignity, attractiveness, and fitness—three words that in this connection do not at all stand for the same thing, as the examples have shown. And if these be considered, in both the building and the open space before it, mutual harmony is pretty sure to result. First, then, as in the square in the city's heart, measure the volume of travel through the area and the lines it naturally takes. If there be space left between these lines, so treat it that the area as a whole weds the station to the town. If there be no space, civic art has yet an obligation at this focal point, and will find in the street furnishings its ample opportunity.

Charles Mulford Robinson.



SURROUNDINGS OF THE NEW UNION STATION, PITTSBURGH



## A FARMSTEAD ON A LAKE.

*Designed by Donn Barber, Architect.*

BESIDE a western arm of the lake at Tuxedo, on the property of Mr. Richard W. Delafield, this scheme of farm buildings was laid out last autumn and is now being developed. Provision for the enjoyment of country life, rather than an equipment for agricultural pursuits, has been considered of primary importance. This a reference to the plan will show. At the margin of the

have been encouraged in order to obliterate the change.

Of the nineteen acres devoted to the farmstead, a large amount of space will be given up to stock-raising upon a small and convenient scale, but the raising of flowers and dairy products will also be actively carried on. The including of such ornaments as two formal gardens will give a beautiful and designed appearance which few so-called stock-farms possess. A driveway, lined with Lombardy poplars, winds diagonally



THE FARMHOUSE AND THE BARN

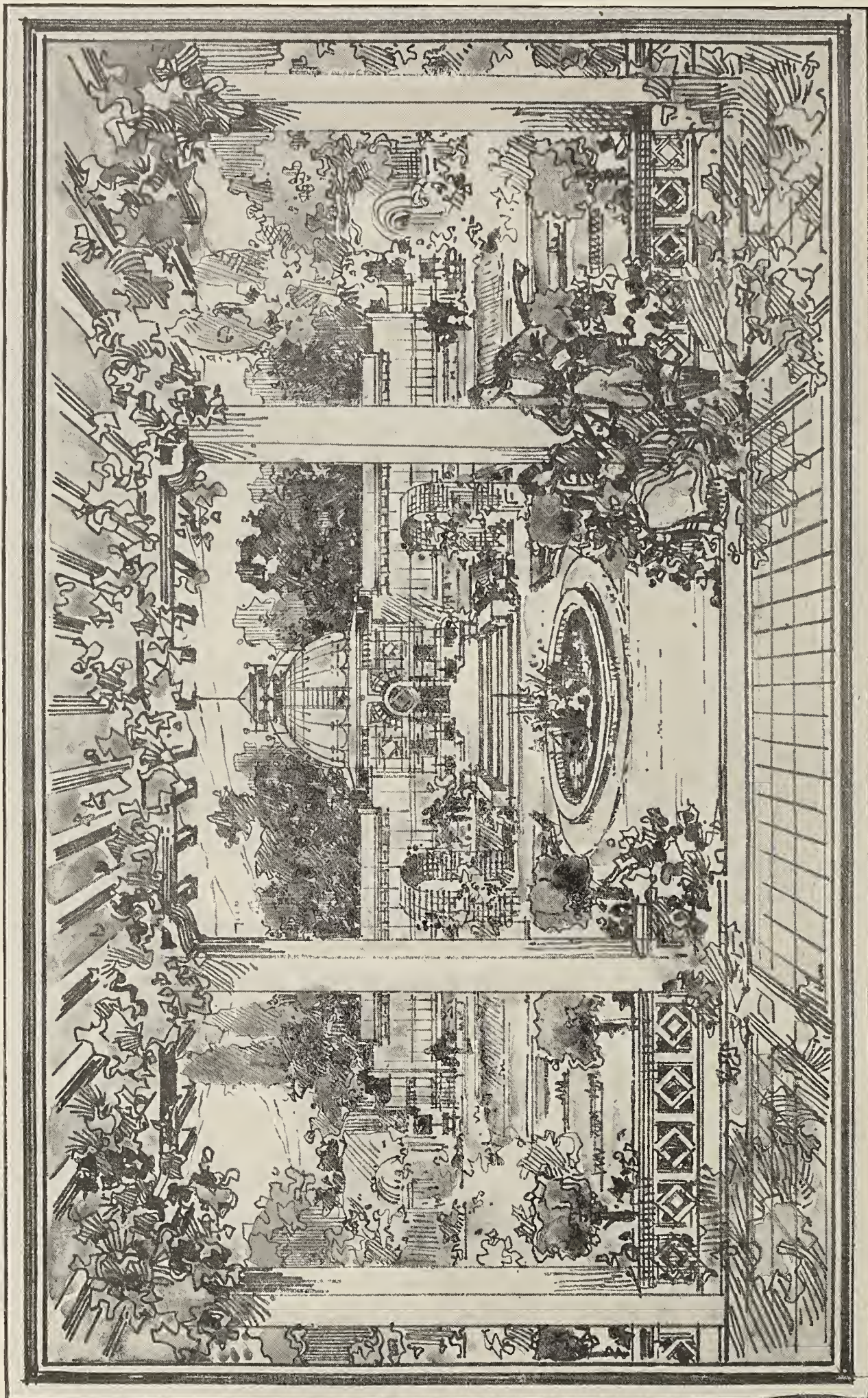
A FARMSTEAD ON A LAKE

lake is a boat pier, where the owner arrives by a launch from his residence, located a mile and a half distant across the water—for the drive by land would be three or four miles. Beside the pier is a boathouse; and a short distance above, the West Lake Road crosses Babcock Brook and skirts the foreground of the place along the base of a hillside. What is now an easy slope leading to the buildings above was formerly a small valley largely composed of swamp land. It has been drained by lowering the bed of the brook and by filling in to a considerable height above the tide drains. Boulders have been replaced on the new land, and the mossy growths and shrubs, characteristic of the Tuxedo neighborhood,

across the hillside to the farmer's house, situated on the highest point of the property and built of light stucco and framed half-timbers. A turning-circle here becomes an axial point from which two avenues depart: one leading to a stable-court and stable; the other to the greenhouses, behind which is a formal garden. The stable-court is flanked by two low wings of equal size, providing accommodations for cows upon the south and ponies upon the north. From the exterior of these wings paddocks continue outward upon each side. Athwart the court at its distant end is the coach-house and stables.

Along the avenue leading to the greenhouse are exhibition lawns for trained horses.





THE GREENHOUSE FROM THE PERGOLA

DESIGNED BY DONN BARBER, ARCHITECT

A FARMSTEAD ON A LAKE





THE PLAN

A FARMSTEAD ON A LAKE

A row of tall trees encloses the space and the brook crosses the northern end. The view in this direction is closed by the greenhouse, but it is opened beyond by a formal garden. The parterres comprise a square, but the few curves which are to be found upon an otherwise rectilinear plan are introduced into them. Walks, forming an enclosing rectangle, surround the garden; and a pergola, joining two summer-houses or gazebos, is being built across the northern end. The vegetable gardens are contiguous to this formal garden upon the north and east.

There is another formal garden upon the rear of the farmer's house. It has square parterres, and is enclosed on the side opposite the house by a hennery. Beside one of

the walks extending to the eastward are the kennels and their yards, and numerous other paths are carried outward into the thick woods, which surround the place on three sides. The studied terminations of these walks give a finish and beauty to the plan. Little architectural ornament, such as elaborate stairways, sculptures or balustrades, is contemplated for the gardens or grounds, but trellised arbors, fountains and bridges will supplement the structural work. At the present time the stables have been finished and the avenues have been laid out. Privet hedges have been set and many hydrangeas and rhododendrons have been planted. The farmer's house and its garden are being built and the greenhouses will be completed by the end of the summer.





NO. 2 WEST DRIVE

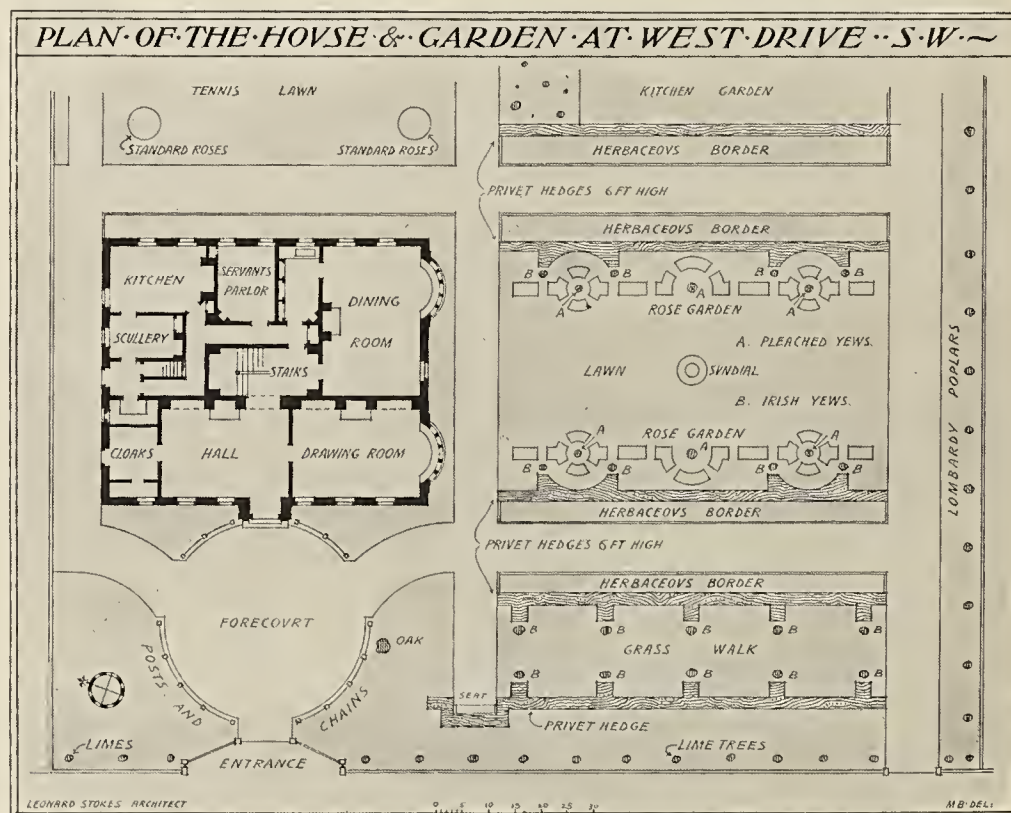
STREATHAM PARK

## TWO HOUSES DESIGNED BY LEONARD STOKES, F. R. I. B. A.

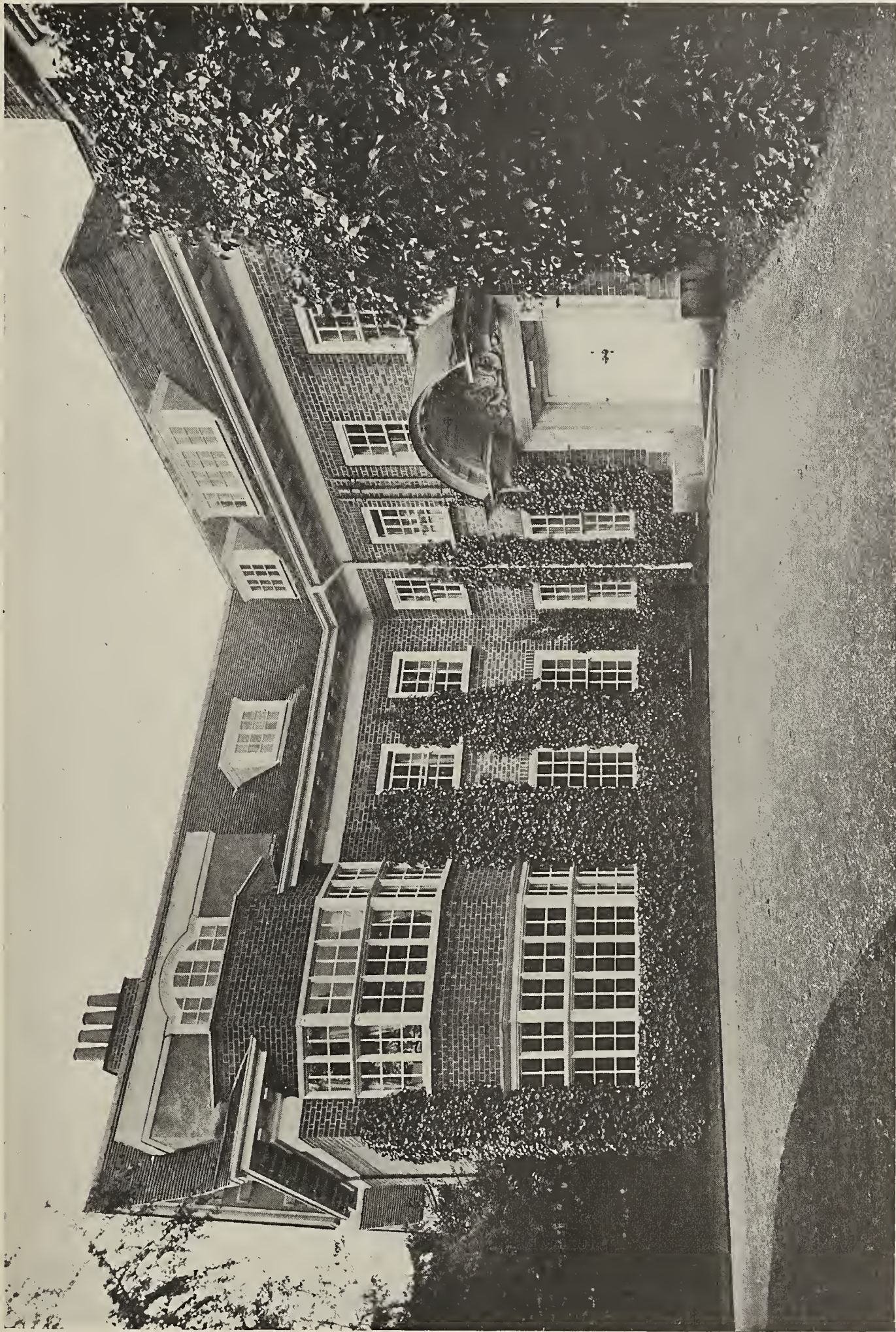
IT is somewhat remarkable that the excursions of the architect ecclesiastical at the behests of the client domestic are not as a rule productive of the finest work. Possibly the inevitable difference between the lines of approach to the two subjects, respectively, more and less free for imaginative treatment, is the principal cause for the falling off which is apparent in house design by church architects. There are many examples of this, and even notable all-round artists, such as the late J. D. Sedding, are not always happy in the dwelling-houses they have designed.

To the domestic work, however, which Mr. Leonard Stokes has been called upon to create, has come the same breadth

of view and good feeling which has so consistently been connected with the ecclesiastical and semi-ecclesiastical buildings he has produced. Of the two buildings under review the house at Streatham Park, which displays in a measure less originality for originality's sake







"SHOOTER'S HILL"

DESIGNED BY LEONARD STOKES, F. R. I. B. A.

PANGBOURNE, BERKSHIRE





THE BILLIARD-ROOM

“SHOOTER’S HILL”

and more of tradition, is without doubt the more pleasing—its simple yet sufficient garden-work is more necessary to its later Renaissance stamp than is the case with the freer treatment of “Shooter’s Hill,” where the indigenous and therefore less apparent formality in the adjacent river and the straight lines made by the hedges to the public road are enough in themselves to give the sobriety required.

In other respects, too, the examples are very dissimilar. No. 2 West Drive is built in a London suburb, on a typically flat and somewhat constrained piece of ground, having no natural endowment save the old oak tree which the architect in scheming the garden plan has skilfully utilized as a centralizing end to the grass walk shown in the illustration. The enclosing hedges to this





THE RIVER FRONT

"SHOOTER'S HILL"

walk and elsewhere are of the humble though sturdy privet, almost the only hedge plant to thrive in London's atmosphere, and are intended to grow to a height of six feet so as to entirely screen the occupants of each compartment of the garden.

A belt of trees, the full depth of the tennis lawn and composed chiefly of poplar and ash, serves, with the privet hedge adjacent, to cut off the vegetable garden from the rest, this small piece of wild garden with its thick undergrowth making a bold contrast to the formal manner which is dominant throughout.

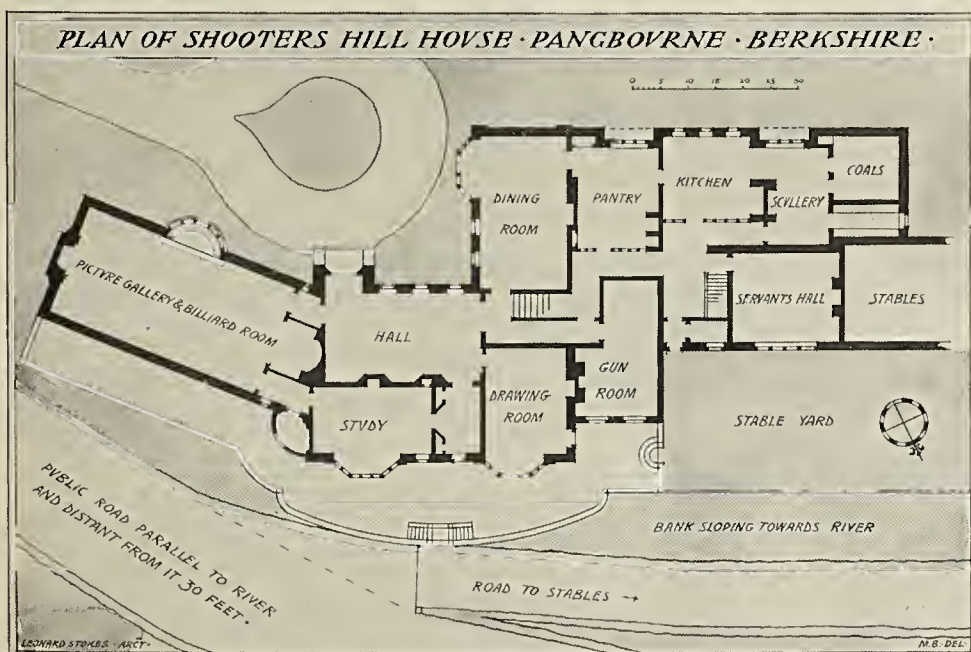
The house is simplicity itself, gray-brown

South-country bricks, red dressings and grayish-yellow stone slates, white painted cornice and window woodwork keep company with the solitary though comfortable chimney-stack, which seems by its ample dimensions to lend a fatherly support to the whole. Within—the rooms are low in the ceiling, treated traditionally yet with freshness, and in their furnishings is displayed a loving appreciation of English eighteenth-century craftsmanship.

That which has demanded artificial means for its production at Streatham, nature has freely supplied at Shooter's Hill, for a more beautiful riverside situation could hardly be

found. It was therefore fitter that the architectural effect should be obtained on wider lines and with materials less restrained in their color scheme. Here, then, are yellow plastered gables, a yellow-red roof and brilliant red brickwork, and in front of these the cool green of the turf and the cooler river. The two buildings taken together form an interesting example of the work of an architect to whom the fitness of things is apparently of very great consideration.

M. B





AN OPPORTUNITY TO ACQUIRE  
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THROUGH the courtesy of Mr. J. Randolph Coolidge, Jr., of Boston, we are enabled to publish on the following three pages a house façade which may be acquired by those wishing to save an interesting specimen of medieval architecture. The structure is in a town of Central France, and is surmounted by a cornice of so-called Genovese design, of tilework supported by three caryatides. The latter part of the sixteenth century has been given as the probable date of the work. Even in those ancient streets where monuments of the past would remain, it would seem, undisturbed forever, changes and improvements must be made, and this little building is now doomed to be torn down.

Hearing this, two late fellow-students of Mr. Coolidge's at the Ecole des Beaux Arts made a personal investigation of the circumstances in order to save the monument, if possible, from destruction. They learned that the whole façade could be carefully taken down and packed at a very reasonable cost, and that the stone was quite firm enough to bear transportation. Hoping to interest an American individual or institution in the cause, they further learned that for the sum of \$10,000 the façade could be bought and transported to a port in France ready for shipment to this country.

We are told that no part of the building but the façade is of any value or interest, and that the width of the latter is about 22 feet 2 inches. From this it may be judged that the entire height would be fully 75 feet, or considerably more than the average height of a four-story city house of such a width in this country. There is considerable latitude, however, for adapting the front to a new location. The ashlar of an interior court, provided with mullioned windows similar to those of the façade, would afford an easy means of widening the front, while the height could be modified by a restoration of the first story, now somewhat damaged by age. Two marble columns should here be replaced in order to reproduce the original design.

One of our American museums might well add this subject to its architectural collection

and rebuild it in a public park or use it to house one of its departments. As for a private purchaser, no one could be accused of retarding modern design by turning this exotic to his needs. His importation would be an avowed one, and it would aid the study of architectural history.



VIEW FROM THE STREET

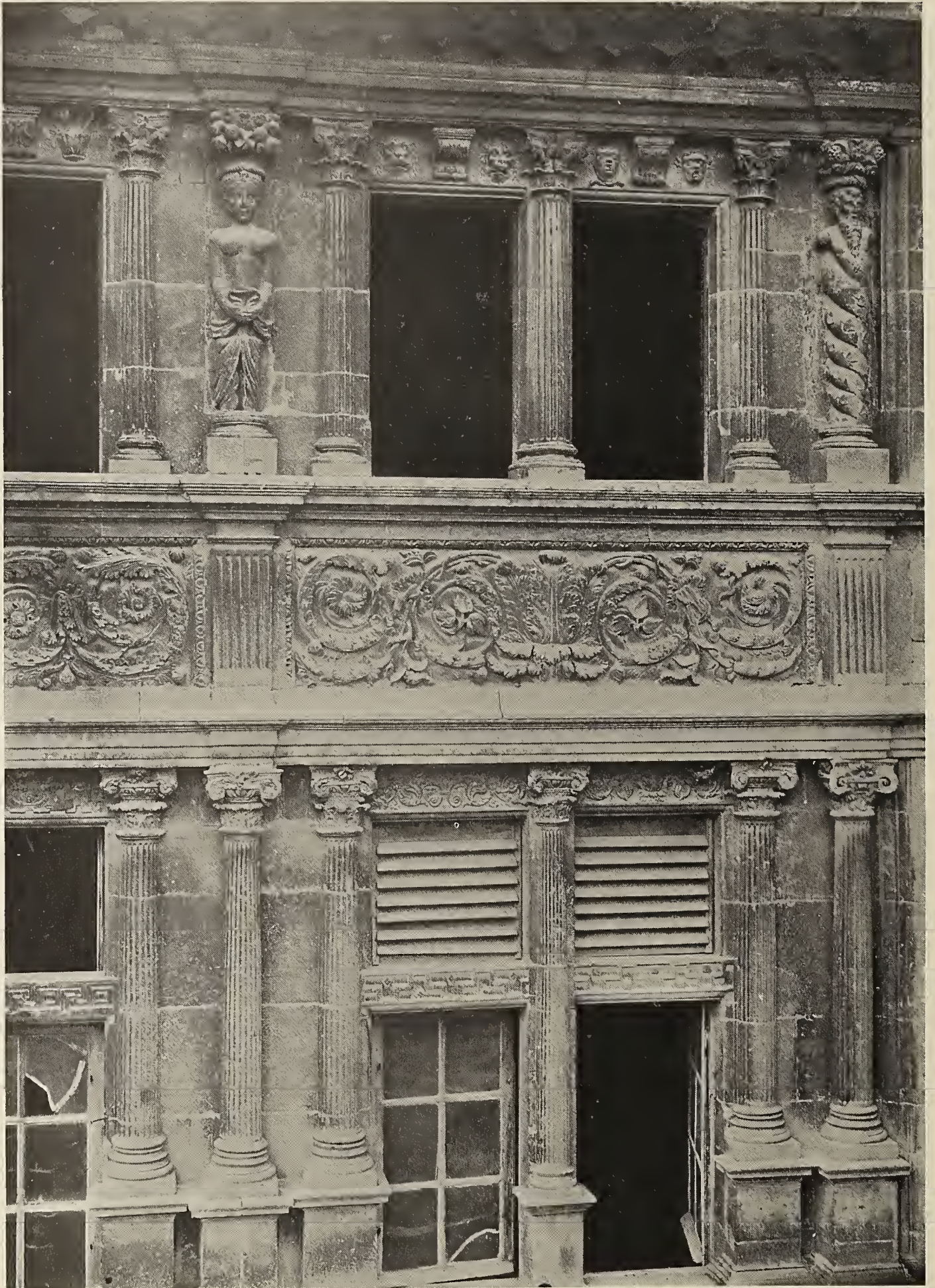




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A XVI CENTURY FAÇADE





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ORNAMENT AT THE SECOND STORY

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ORNAMENT AT THE FIRST STORY

A XVI CENTURY FAÇADE



THE Pennsylvania Academy of the Fine Arts has taken an important step in establishing a course in architectural design which will supplement those in painting and sculpture it has maintained ever since its foundation, nearly one hundred years ago. Singularly enough, though for many years it hung architectural drawings at its annual exhibition, the Academy has not, until the present time, included architecture among its courses. Nor has it now established a course which in any way parallels the curriculum of the existing schools. Its work will be post-graduate. The opportunities it offers are intended for those who have passed with credit through a technical school or who have shown marked ability in offices. It is assumed that all who take the course will be regularly employed as draughtsmen, and, therefore, the hours for work at the school are those of the late afternoon and evening.

Few draughtsmen have any opportunity to pursue the study of architecture as a fine art; that is to say, the study of design, disassociated as far as may be, from considerations which hamper artistic expression. It is precisely to give men, able to seize it, a chance to work upon problems devised specially to afford scope for the exercise of their artistic ability that the Academy has opened its new course. There will be no teaching of the usual sort, no lectures, no recitations. The programs will be framed by Messrs. Walter Cope, Wilson Eyre, Frank Miles Day and Edgar V. Seeler, who have been added to the faculty of the Academy, and who from time to time will criticise the work of the students as it progresses. During the year four problems will be assigned, and to each six weeks will be given. A distinguishing feature of the Academy's course is the importance which it attaches to drawing or modelling from the antique or the life, as a part of an architect's training. In the interval of three weeks between the conclusion of one architectural problem and the beginning of the next, students will be required to draw or paint or model in the Academy under the instruction of Messrs. Breckenridge, Anshutz, Gaffly or Chase, and in company with other

students who are devoting themselves chiefly to such work.

Those who succeed in passing the entrance examinations will be so placed as to exercise their powers of design and develop their artistic faculties under favorable circumstances, and their progress should be rapid, even had they no incentive other than that of such exercise or development. But it happens that through the recent enrichment of the Academy by the Cresson legacies, the Directors are able to offer studentships of quite unusual value. In the course in architecture, the student who each year quits himself in the most creditable way, not only in architectural design but in drawing and modelling, is to receive a studentship of one thousand dollars per annum, tenable for two years with a certainty of a third year if the work of the first and second be well done. Thus it will be possible for the holder of the Studentship not only to travel in Europe with a view to seeing the best work both old and new, but to realize what seems to be the hope of almost every ambitious young draughtsman in America, the hope of studying for several years at the *Ecole des Beaux Arts* before entering upon the practise of his profession.

The income of the Cresson fund is so considerable that the Academy has offered in addition to the Scholarship in Architecture four in painting and sculpture, all five being of the same value and tenure. Such an endowment, enabling students to carry their studies beyond the point at which they ordinarily leave a well-equipped academy, is quite unique. In value and importance these studentships are probably exceeded only by the celebrated Roman prizes of the *Ecole des Beaux Arts*. Whether any connection between the Cresson studentships and the now well established American Academy in Rome can or should be effected is a matter to which the directors of the two academies will doubtless give prompt and careful consideration. In any event the Pennsylvania Academy and its students are greatly to be congratulated upon the splendid opportunities which the munificent benefactions of Emlen Cresson and his wife have placed in their way.





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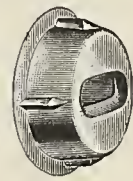
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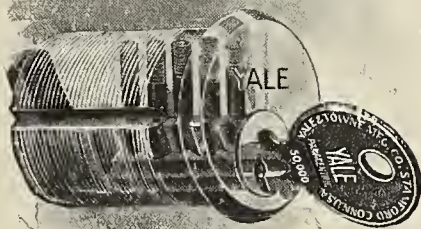
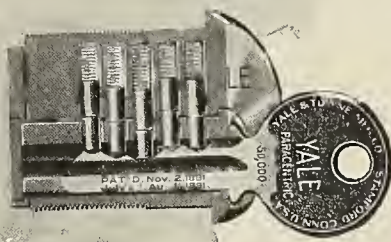
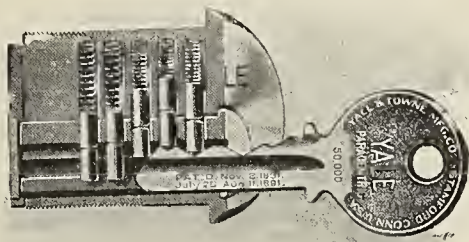


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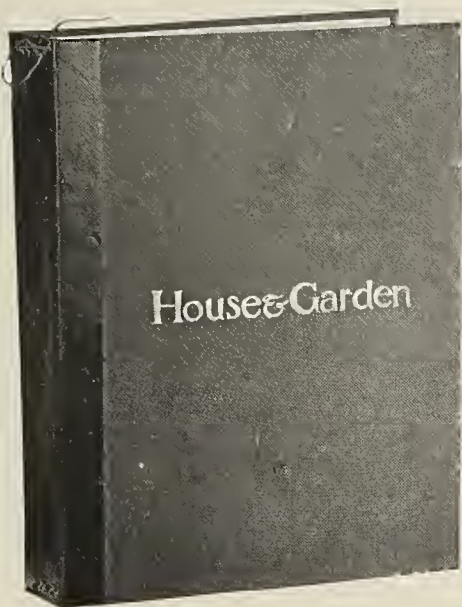
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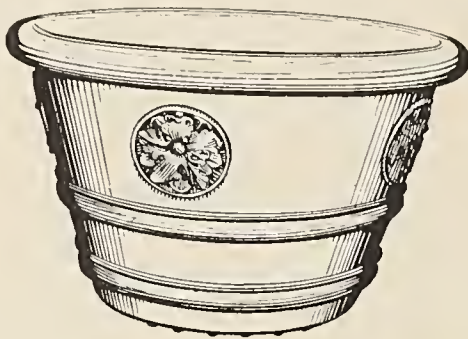
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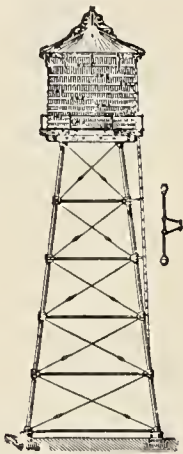
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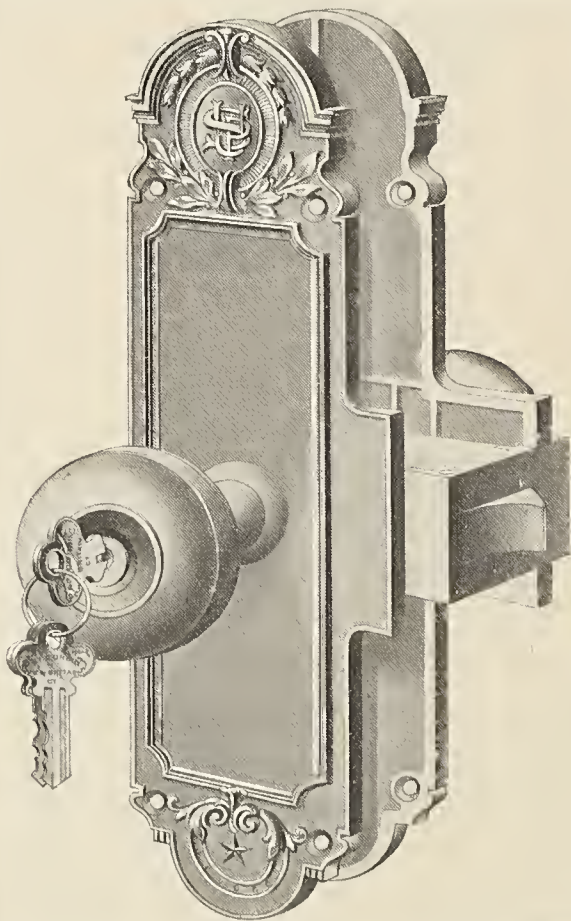
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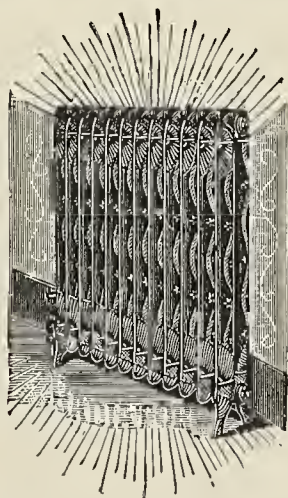
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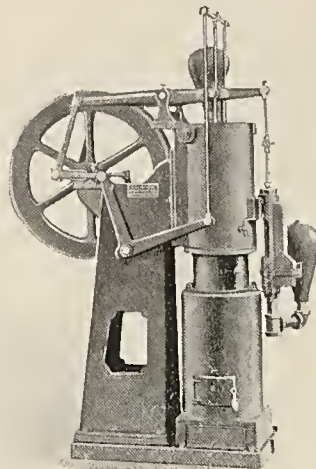
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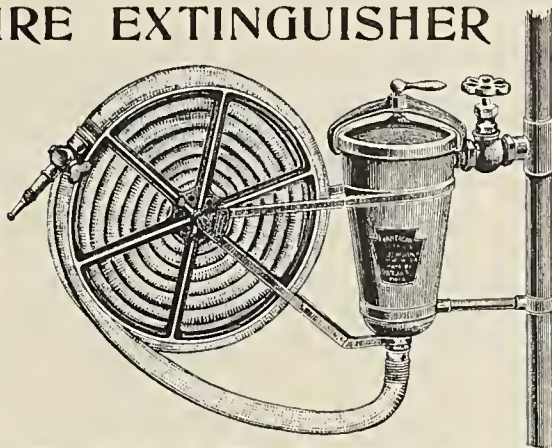
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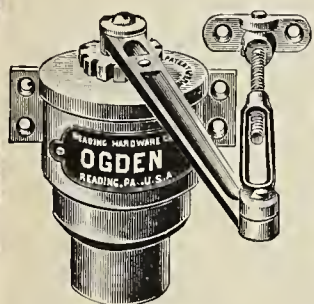
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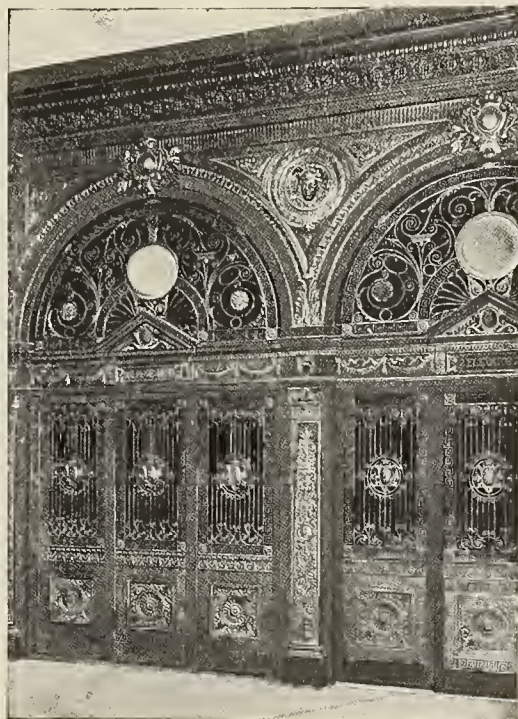
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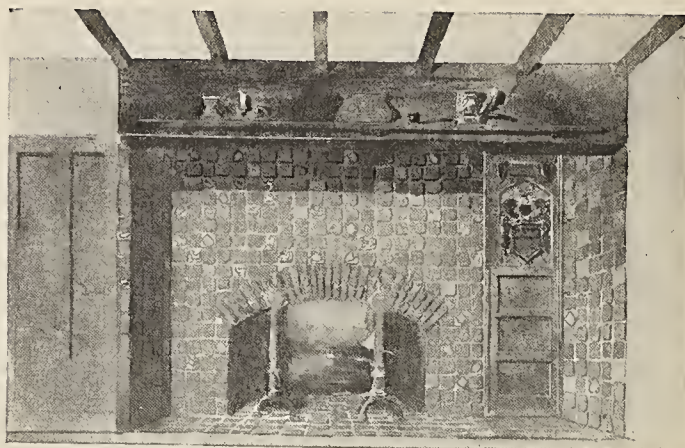
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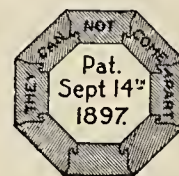
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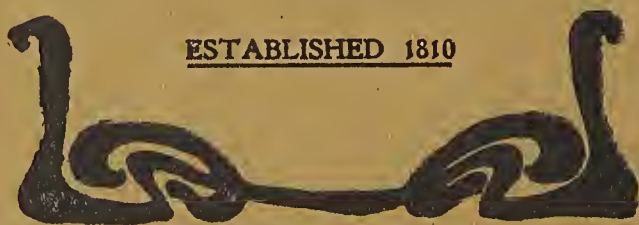
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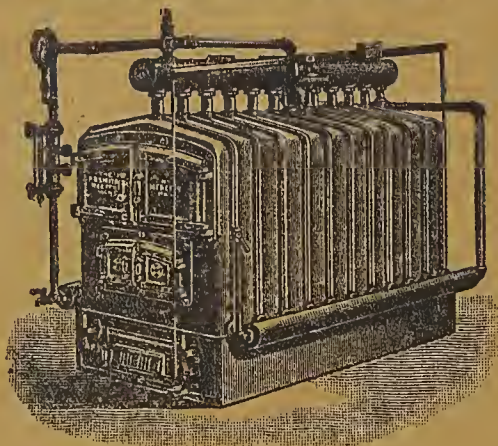
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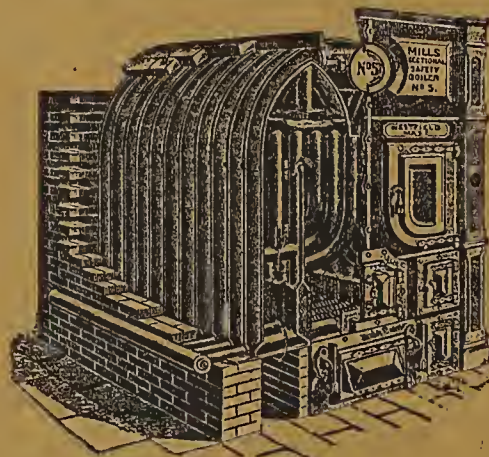
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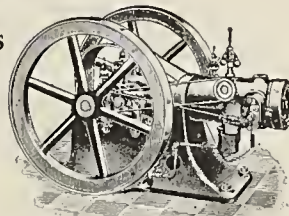


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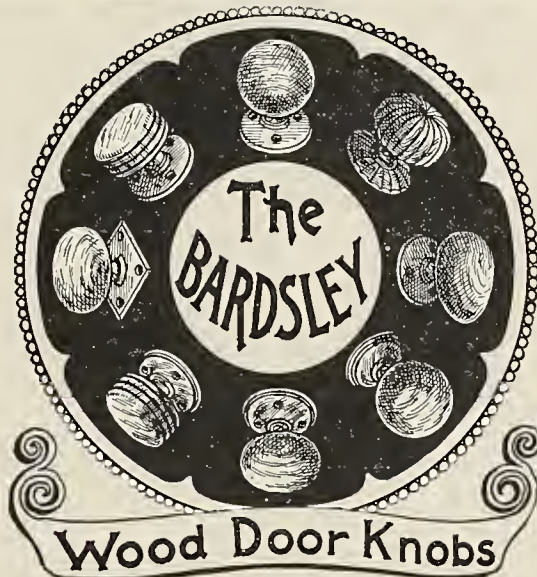
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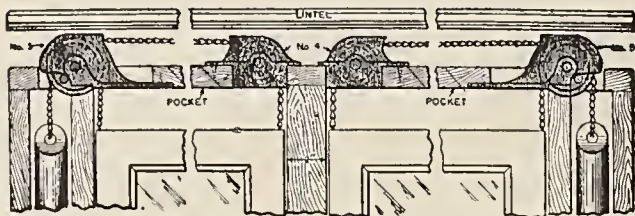
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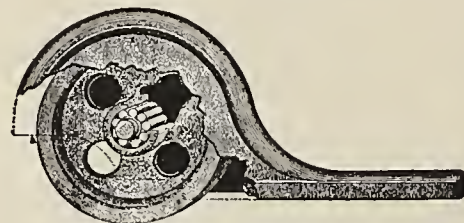


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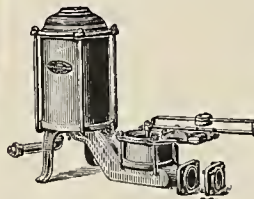
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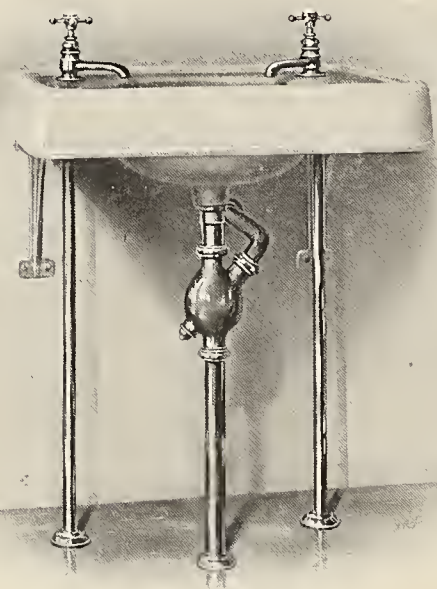


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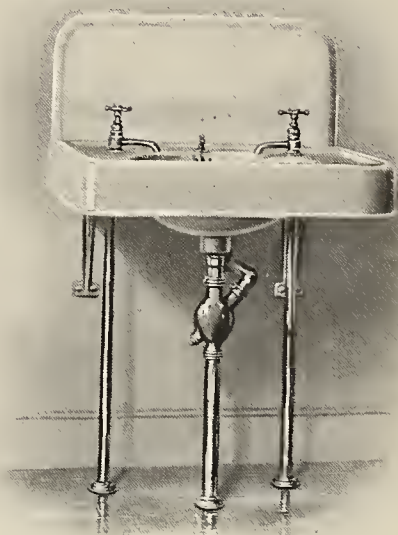


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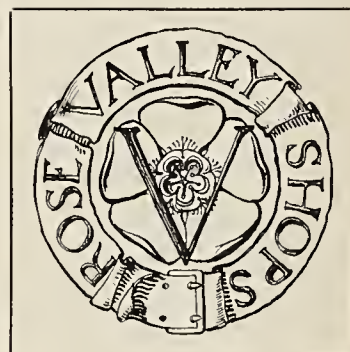




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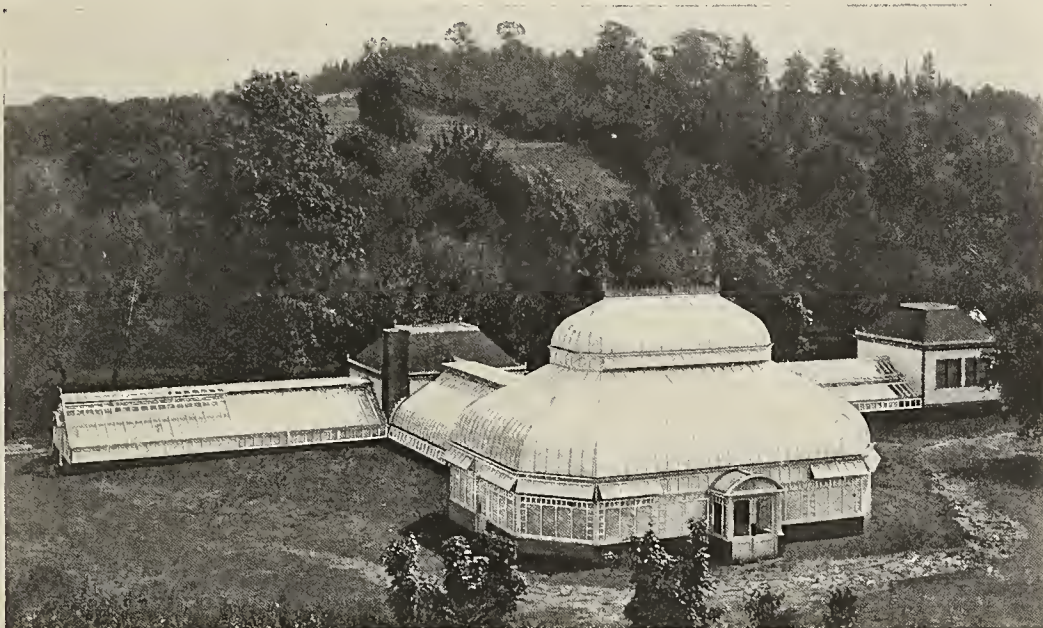
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MANTEL OF ROOKWOOD TILE

ROOKWOOD

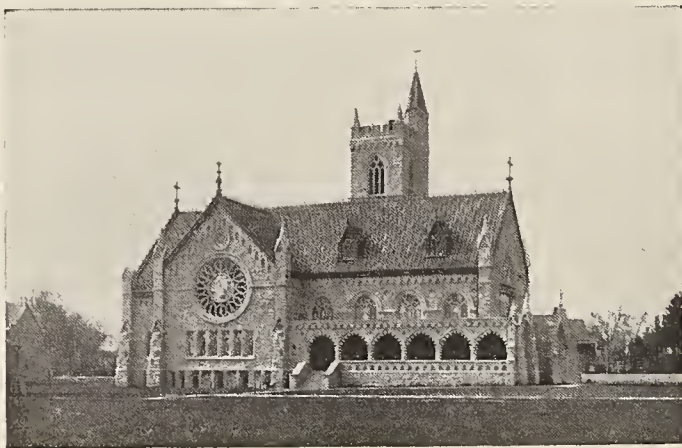
POTTERY

CINCINNATI



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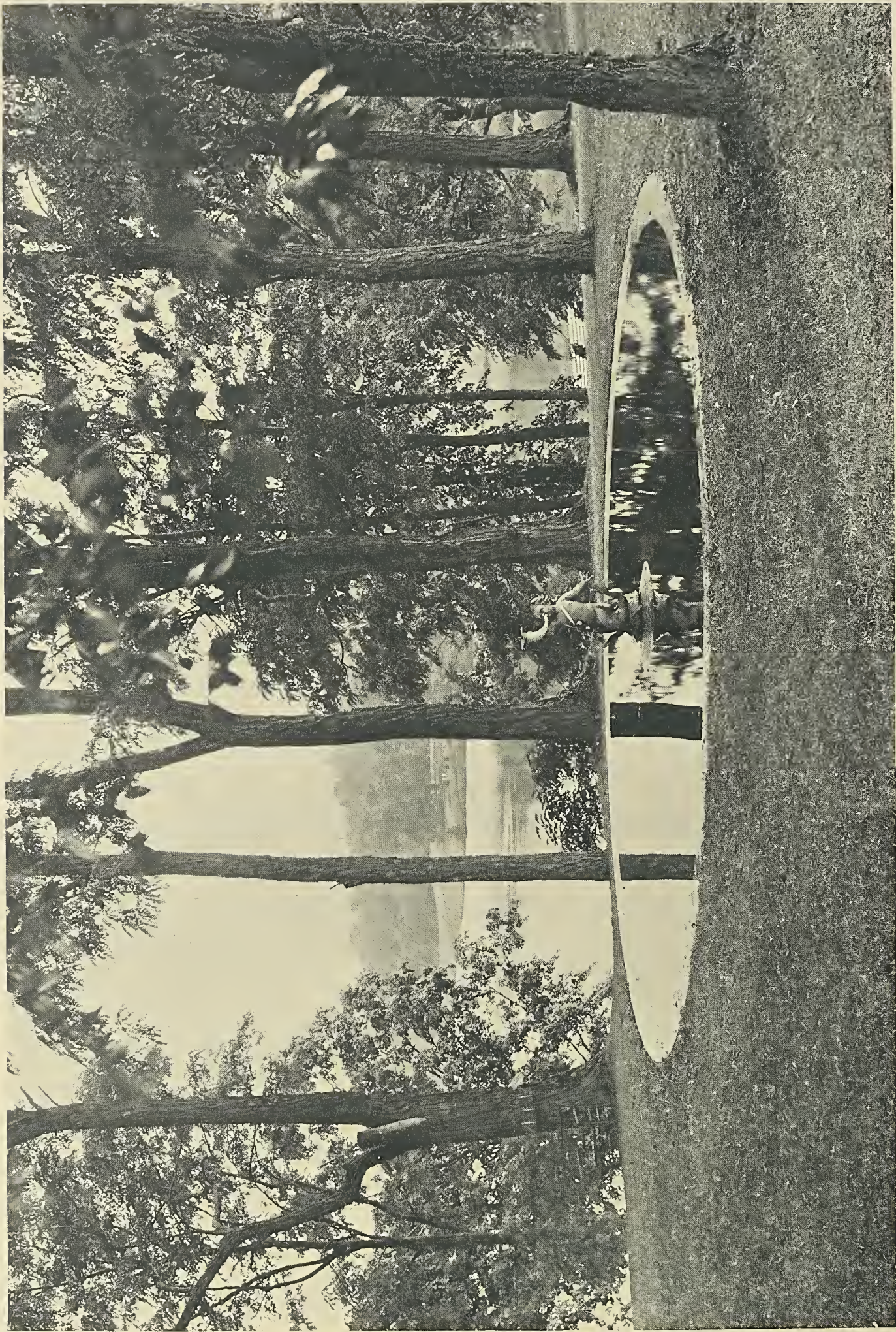
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THE POOL AMID THE LOCUST TREES; RINGWOOD MANOR



# House & Garden

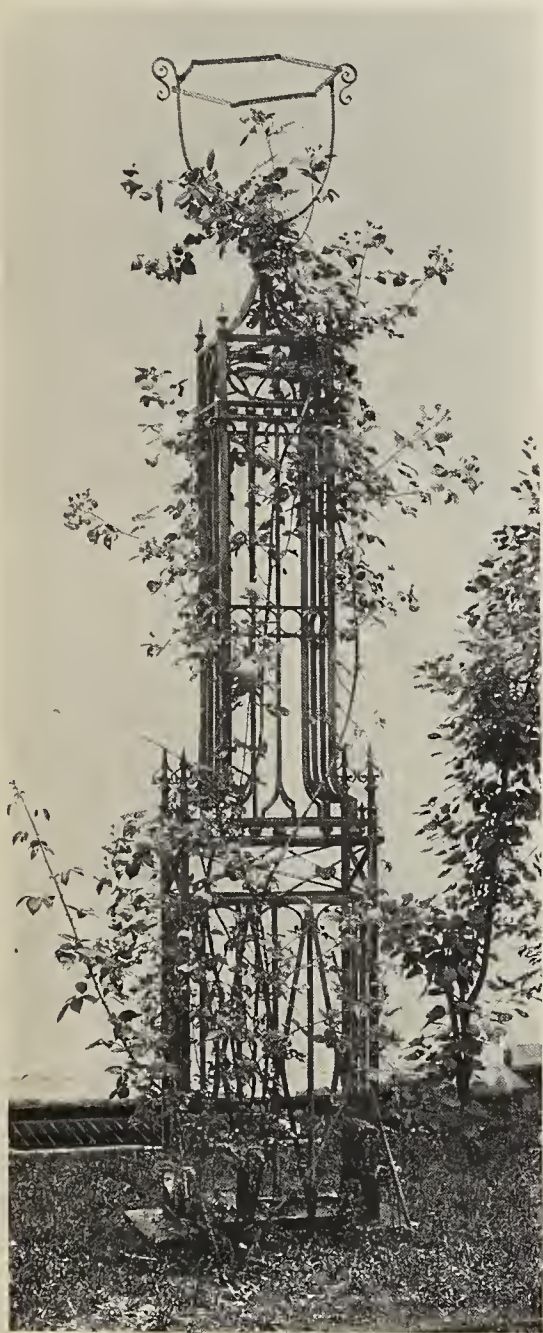
Vol. II

SEPTEMBER, 1902

No. 9

## RINGWOOD MANOR AND ITS GARDENS

PASSAIC COUNTY, NEW JERSEY



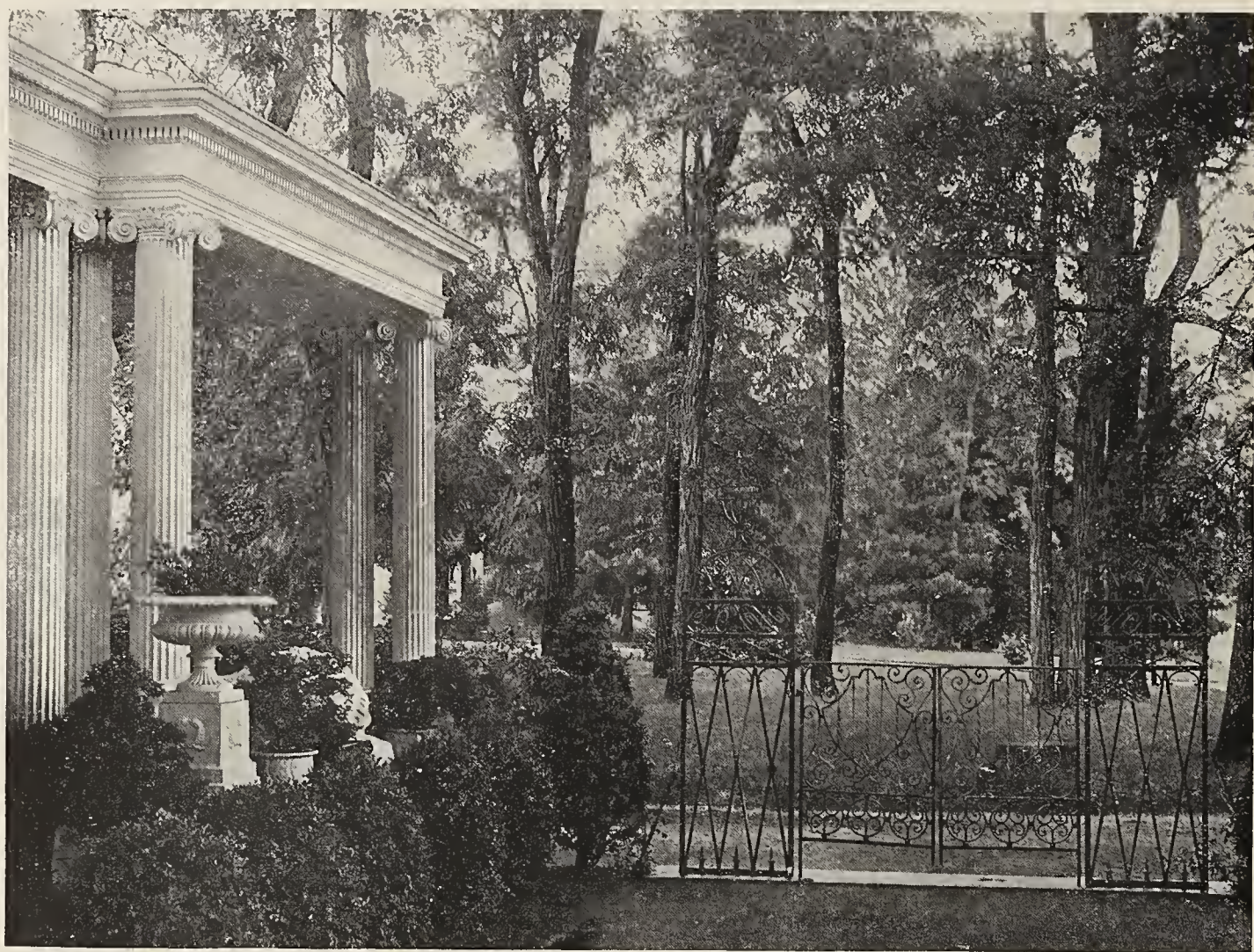
ROSE STANDARD AT RINGWOOD MANOR  
*being Lamp Supports preserved from the Old  
Middle Dutch Church, New York*

RINGWOOD MANOR, the residence for half a century of Mr. and Mrs. Abram S. Hewitt, stands on a terrace from which a sweep of lawn slopes gently down to a sheet of ornamental water extending far into the valley between wooded banks and greenest meadows. Entering the grounds from the southwest, the road parallels the house along the lowest part of the valley; and skirting the lake, it crosses by means of a rustic bridge a beautiful shallow stream. A little further on you catch a glimpse of extensive stables, but so shut off from view that you can only guess at their size. The road now passes between the upper end of the lake and a picturesque dairy cottage with latticed windows, perched on the side of a hill and standing close to a tiny waterfall. From here it curves to the north; and by a gradual ascent, brings you under the porte-cochère of the Ringwood portico.

The house is long and low, extending, with its outbuildings, to a length of two hundred and sixty feet. It has been added to, from time to time, with a skill and judgment that have produced a most harmonious whole. The walls are of cement laid on wire netting and whitewashed, their plainness relieved by mahogany-colored trimmings, and the pitch of the irregular roof is broken by ten gables.

An avenue of great elms shades the front of the house, which faces south, and under their shadows along the edge of the terrace, are several war trophies which generally excite the interest of visitors. These are respectively a long section of the famous chain that was stretched across the Hudson below West Point during the Revolution, and whose links were forged in this historic region, and a mortar standing on its own bed—one of thirty, cast by Mr. Hewitt in the short space of twenty-nine days in response to a personal appeal from the President—Mr. Lincoln—during the Civil War. This particular mortar was used in the siege and capitulation of Ft. Donaldson.





THE PORTICO

RINGWOOD MANOR

*Showing Wrought-iron Gates in the Style of Robert and James Adam, preserved from Old Houses in Bowling Green, New York*

A small cannon, one of two still remaining of the guns of the Constitution with which she captured the *Guerrière* in the War of 1812, completes the group. This avenue is shut off from the front drive by light iron gates and piers taken from the old houses in the Bowling Green, New York. They are English ironwork of the eighteenth century, in the style of Robert and James Adam. The eastern end of the house is taken up with kitchens and offices, and the grounds consist of lawns and plantations of trees. At the western end is a covered piazza used as a living-room and overlooking, in the distance, the lake we have spoken of, with glimpses of pasture land in the home-farm and groups of fine old trees, and in the immediate foreground an exquisite little fountain set in a grove of locust-trees. The figure in the fountain is a youthful Triton blowing a conch-shell. He is made of lead, of seventeenth century workmanship and

exactly similar in style to those of Versailles. Just back of this piazza is the well, surmounted by a red marble fifteenth century well-curb. This ornament is Italian, and is in excellent preservation.

On the north, the hills approach the house so nearly as to leave room only for a sun-flooded space of green, which is laid out with the formality of Italian gardening. The center of the court back of the house is taken up by a sunk garden, with a large oval fountain, reached at four points by short flights of stone steps guarded by sphinxes. These sculptures are reproductions of the originals in the Louvre, and are supposed to be likenesses of Mme. de Pompadour and Mme. DuBarry. The majolica seats set along the edge of the fountain are modern Neapolitan copies of the old Pompeian. The low stone benches, placed picturesquely through this court, are Italian; they are of red marble, with carved floral





RINGWOOD MANOR

GENERAL VIEW OF THE GARDENS



borders. The four Istrian stone vases standing at the intersections of the principal paths are seventeenth century Venetian, and beautiful in shape and carving.

Against the face of the hill is a retaining wall, its uniformity broken at intervals of eighteen feet by pairs of caryatids supporting baskets of fruit and flowers. All are

vide a constant succession of bloom. Roses and foxgloves and larkspurs and hollyhocks make a gay background, while the front, edged with *biota aurea*, is filled in with hardy azalea, blue juniper and box; the grass between being thickly sown with tulips, crocuses, daffodils and all spring flowers. The crescent-like curve of this bed is especi-



THE POOL FROM THE WEST

RINGWOOD MANOR

seventeenth century Venetian. The middle panel of the wall has an arch, which partly shelters a sixteenth century red marble fountain, carved with a procession of Tritons. Above it, a white marble baby, with tilted pitcher, plays water into the basin, and on either side are the original black marble caryatids, the others being clever imitations cast in cement.

The planting of the flower-bed in front of this wall has been cunningly devised to pro-

ally admirable. This whole sunk garden is shut in on the west by a hedge of blue Japanese retinispora, and on the east by hemlock, and between these and the front row of *biota aurea* are planted blue Colorado spruce, *picea concolor*, and other evergreens, mixed with double-flowering peaches, Japanese quinces and pink and white hawthorns. On the other side of this hemlock hedge is a long locust avenue, leading from the front drive to the top of an old-fashioned terraced garden.



Here is one of the most delightful features of the place. Separated by a high iron railing from the more formal gardens, its gates stand hospitably open, inviting you to ascend any one of its three broad paths by flights of stone steps and terraces to the heights above. These iron gates are interesting. They were taken from the old Middle Dutch

At the west end, bordering the locust avenue, are the conservatories, and grape-houses, on the east the natural woods, restful to the eye.

At the foot of the garden, just outside the iron fence with its garlands of climbing roses, is planted a great parallelogram of cedars in double rows; the intention being in the future to build within its close a long narrow



STEPS TO THE SUNKEN PARTERRE

RINGWOOD MANOR

*Showing Marble Sphinxes reproduced from those in the Louvre*

Church in New York—long since torn down—and are probably of Dutch manufacture. A picture of the Church with these gates may be seen on the walls of the New York Historical Society.

This beautiful spot is called a vegetable garden, but certainly it bears its vegetables "with a difference," for here we find all kinds of fruits, whether on tree or bush or vine, and everywhere flowers and flowers, growing with the energy of healthy living.

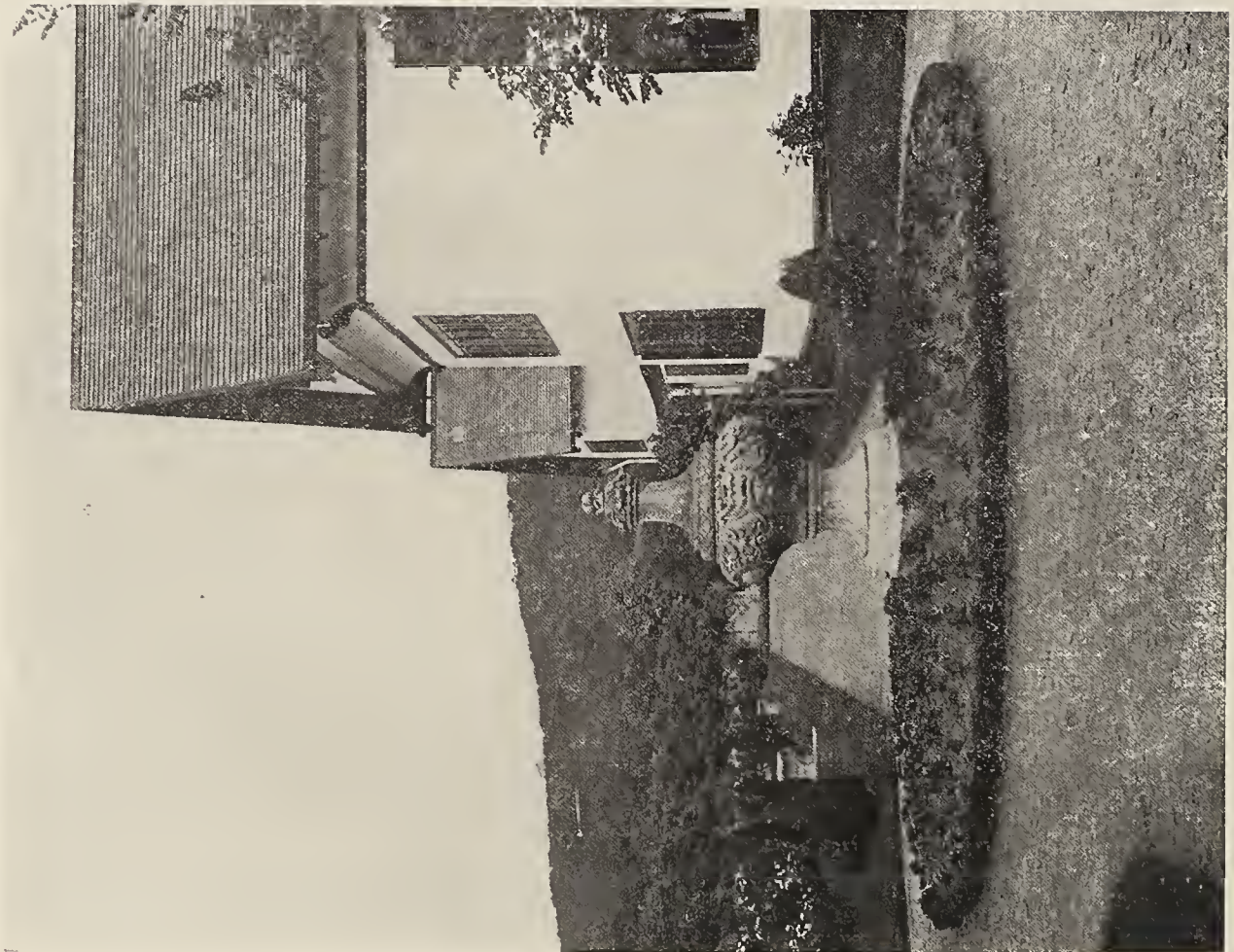
canal with grassy walks on either side, thus reproducing, it is hoped, the effect seen in the garden of the Generaliffe.

There is a mysterious charm about the pleasure-grounds of Ringwood. You can find surroundings to fit every mood. You can place yourself within the intimate seclusion of hedge and wall while your imagination peoples the spacious formality of the courts with Watteau-like figures, or, if you prefer nature to art, you can mount to the



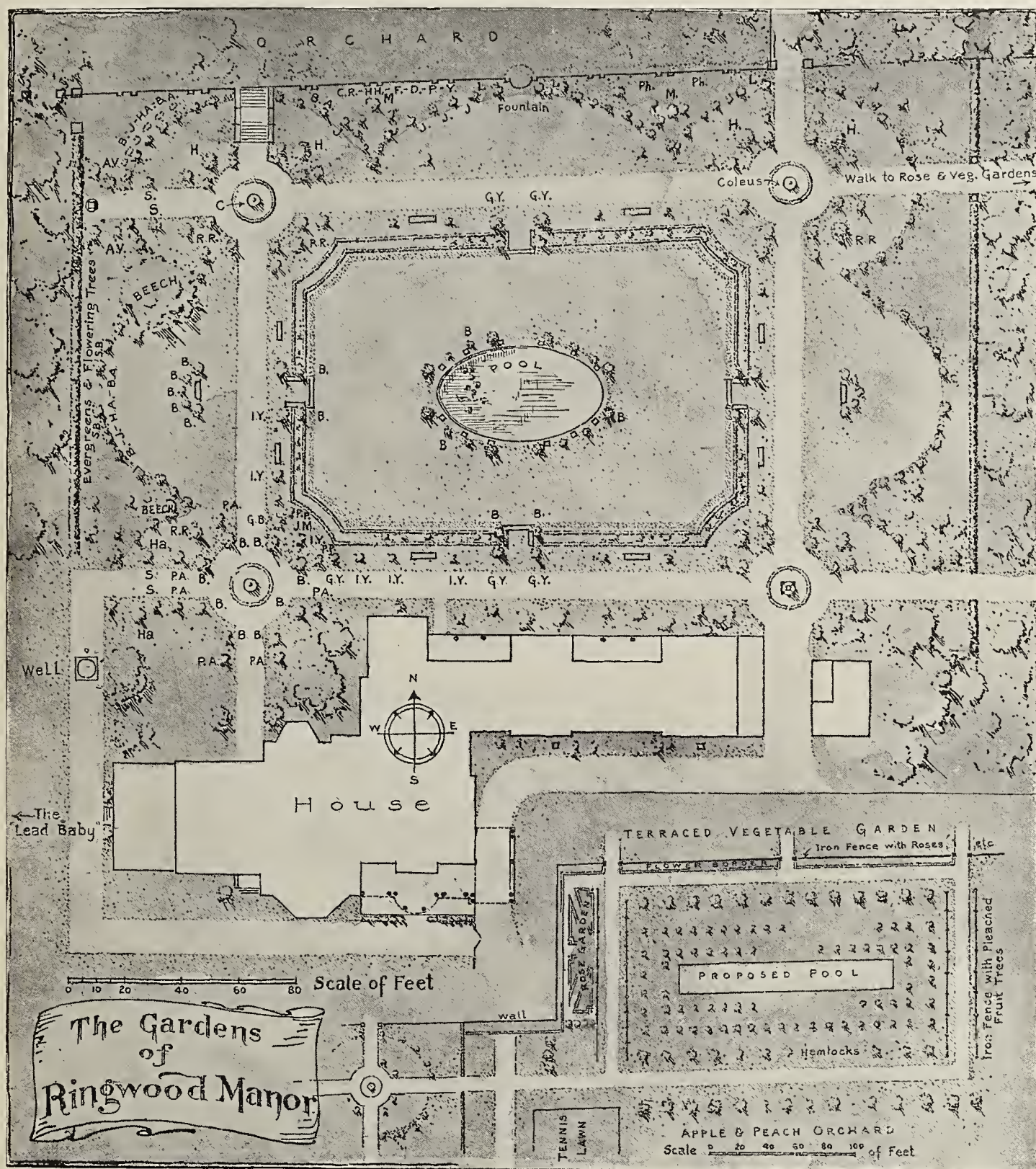


ORNAMENT OF SHELL HOLDING FRUIT AND FLOWERS



GARDEN WALK BESIDE THE HOUSE





MEASURED PLAN OF THE GARDENS.

Drawn for House and Garden

A. V. Arbor Vitæ	B. A. Biota Aurea
J. Juniper	(Thuya)
H. A. Hardy Azalea	R. R. Rosa Rugosa
B. Box	H. Hawthorn
H. Holly	I. Y. Irish Yew
S. Spirea	G. Y. Golden Yew
C. Coleus	

J. M. Japanese Maple
G. B. Golden Box
P. P. Prunus Pisardi
P. A. Aurea (Thuya)
Plumosa
S. B. Silver Birch

M. Magnolia
L. Larkspur
Ph. Phlox
C. R. Climbing Roses
H. H. Hollyhocks
F. Foxglove

RINGWOOD MANOR

D. Dahlias
P. Pconies
Y. Yuccas

The four intersections of the main paths are planted similarly.

wooded heights and look into a far beyond bounded only by the distant hills, for the property seems well-nigh interminable.

There are over twenty thousand acres and

this includes farms and woodland and mountains and streams.

It would be impossible to close a sketch of Ringwood without some mention of its



*Ringwood Manor*



THE NORTH WALK OF THE FORMAL GARDEN

*Showing Venetian Ornament of Istrian Stone*

RINGWOOD MANOR



THE NORTH WALK OF THE FORMAL GARDEN

*Showing Fountain and Couplets of Venetian Caryatids*

RINGWOOD MANOR





WALK IN VEGETABLE GARDEN



THE ITALIAN WELL-CURB

iron mines. These have been worked since Colonial times and you come upon them in the outlying property with startling unexpectedness—some long since abandoned, yawning in their unscrutable depths like horrible *oubliettes*, some in active working, large enough to receive the body of Trinity Church in the excavated crater.

It was to its richness in iron ore that Ringwood owed its development far back in 1760. A mining expert from the Walloon country, Baron Peter Hasenclever, who had followed the fortunes of George the Second to England, heard of the mineral wealth

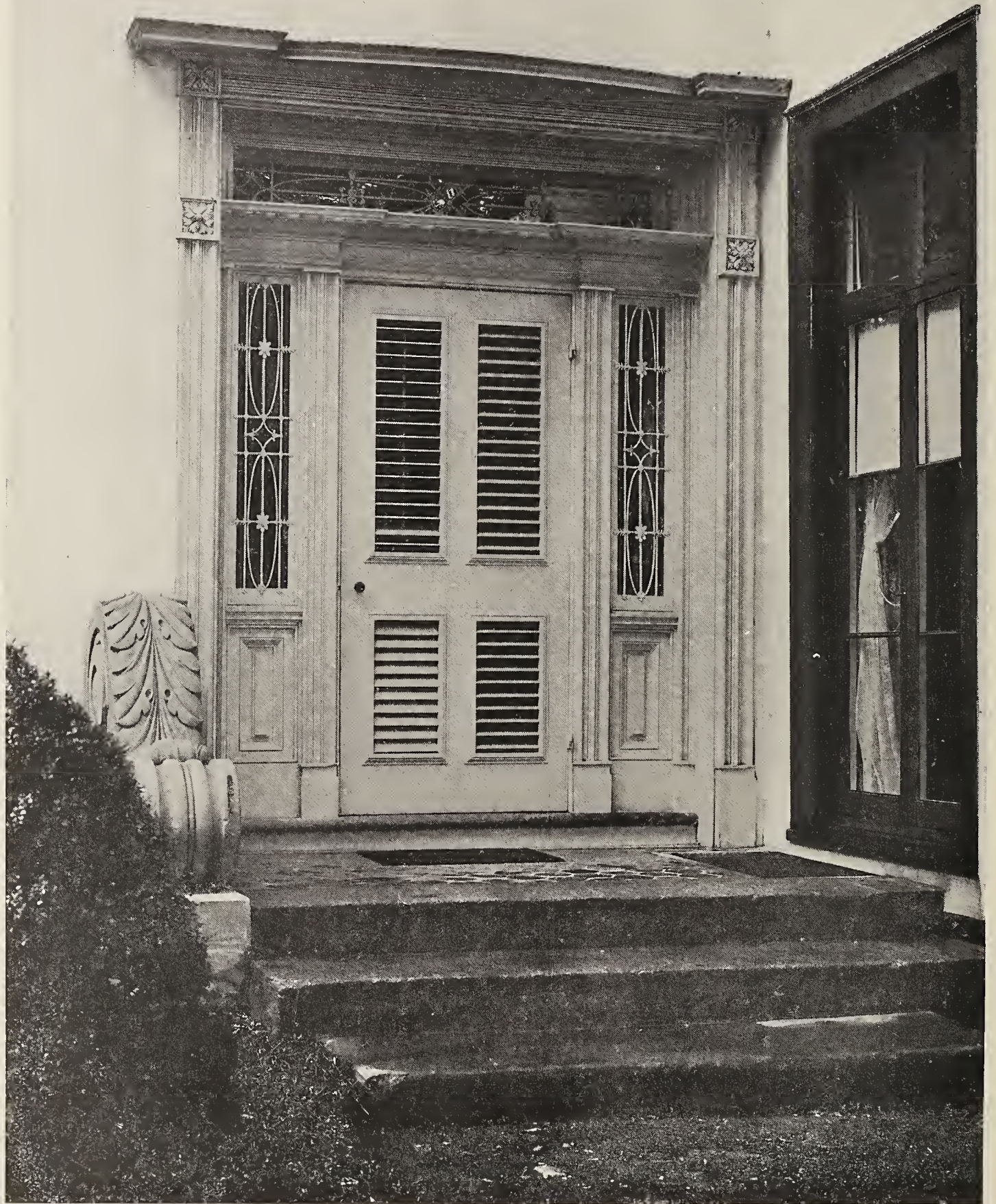
of northern New Jersey and took up a large tract of land in behalf of a company he had organized, called the London Company. Many of the titled ladies of the Court put

their money into this venture, and finding the returns delayed, forced the recall of the unfortunate Baronat the end of ten years. He was tried by the English Courts on the charge of obtaining money under false pretences; and although acquitted after a tedious delay, he never returned to his mines at Ringwood. They passed into the care of his successor, one Mr. Robert Erskine, (son of the celebrated Scotch preacher, Ralph



A WALK AT RINGWOOD MANOR





DOORWAY OF THE OLD WING

RINGWOOD MANOR



Erskine,) a protégé of the Duke of Argyle and a Fellow of the Royal Society. Even under his supervision the revenues would have been meagre, had not the breaking out of the Revolutionary War brought iron into sudden demand for ammunition.

Although Erskine threw in his lot with his adopted country, he seems to have kept faith with the London Company, and made his remittances up to the last. He accepted a position on Washington's staff as geographer and surveyor-general, and enjoyed the intimate friendship of his chief. His career, however, was a short one; he died the very day that André was hanged at Tappan, and Washington came from that sad spectacle to Ringwood to attend the funeral of his friend.

We can fancy the great general making his rapid ride from the Hudson, his heart burning with anger at the treachery of Arnold, yet full of pity for the fate of the young English officer who had suffered so gallantly in that traitor's stead. Perhaps the

peacefulness of Erskine's death and his quiet burial in the little graveyard beside the Ringwood Lake may have calmed the turmoil of Washington's spirit, and given him instead the gentler sorrow of a personal regret.

The last year of the war found the commander-in-chief once more at Ringwood. His aide writes to announce his coming with Mrs. Washington and an escort of troops, and suggests that an extra guard be provided from Pompton, owing to the unsettled state of the country, and provision made for the party, with forage for nineteen horses.

The lavish hospitality of Revolutionary times seems to have been passed on with the Ringwood title deeds. These deeds, if we may discount several rapid changes made at the end of the eighteenth century, have been held by only two families—the Ryersons and the Hewitts, and right royally have they preserved, through the hundred years of their occupancy, its Colonial reputation.

*Elizabeth Duer.*



A YOUTHFUL TRITON, RINGWOOD MANOR





**R**EDCREST COTTAGE is the name of a modern little home situated on the slope of a gentle hill near Guilford, England. The custom of naming all houses larger than a laborer's cottage is characteristic of the English people; and when the title is happily applied, as in this instance, suggesting color and location, one cannot but delight in the pleasant conceit. One bright June day while bicycling towards Winchester I passed this place, shown here by a photograph and

drawings, and was at once impressed by the color, the composition and the charm of the surroundings.

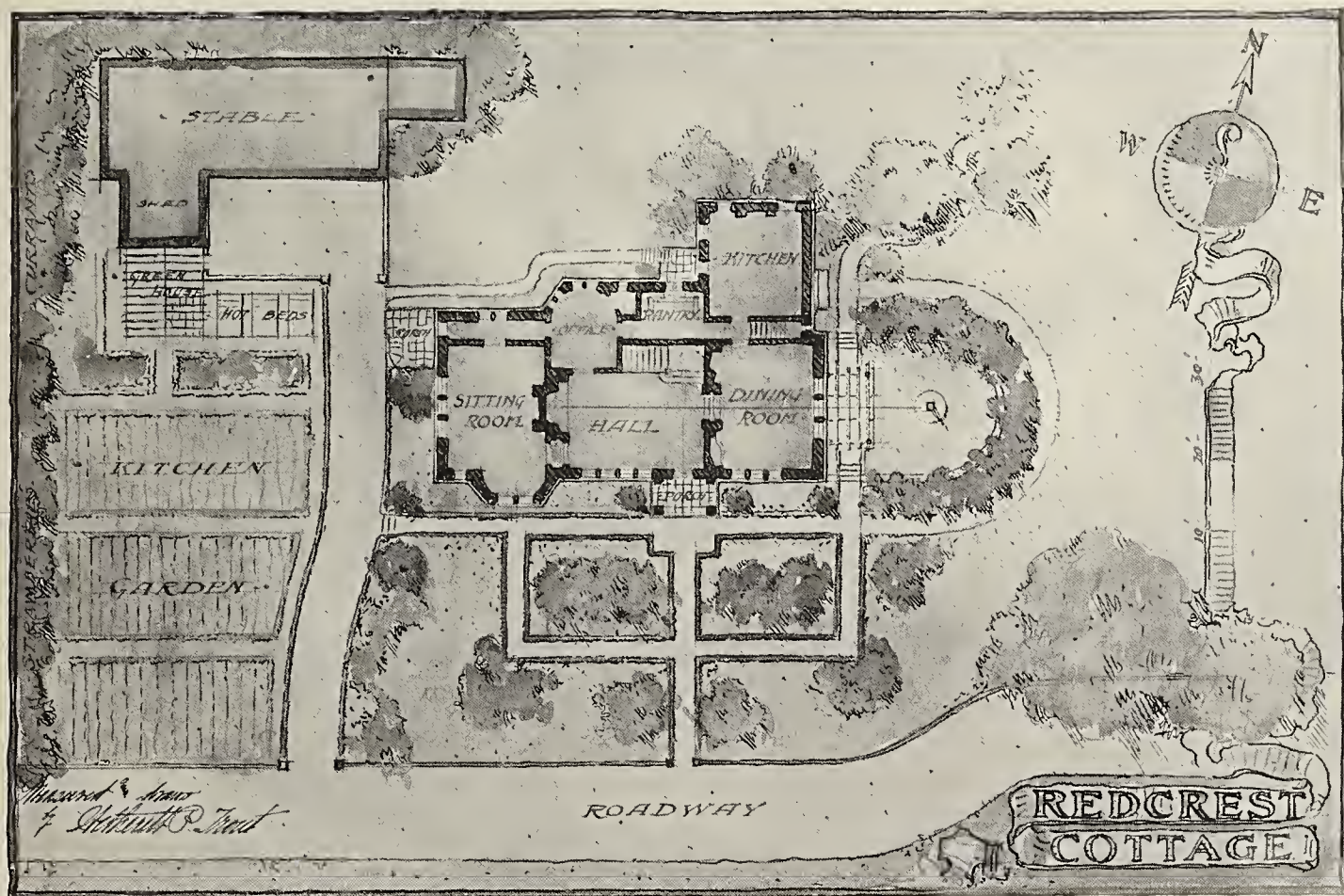
One rarely lingers long before the new in a country where the old, the quaint and the beautiful abound. But here was something uncommon, well-conceived and worthy of careful appreciation, and upon which Nature had early smiled approval. Her kindly touch was everywhere, and it had been left almost unrestrained. Man and Mother



VIEW FROM THE ROAD

REDCREST COTTAGE





THE PLAN, *Measured and Drawn by the Author for* HOUSE AND GARDEN

REDCREST COTTAGE

Earth had worked hand in hand. The charm of apparently wild disorder in the garden was not the result of neglect, not a profusion of rank weeds, but the free growth of nurtured

flowers. Looking over the picket fence it could be seen with what care and good taste the flowers had been planted. Borders of box, six inches high, guarded well the



AN END VIEW, *Measured and Drawn by the Author for* HOUSE AND GARDEN

REDCREST COTTAGE



grass from the pebbles of the prim, symmetrically-plotted paths. The shrubbery was massed at the end of each walk,—a system of planting which partly screened the lower story of the house and afforded privacy.

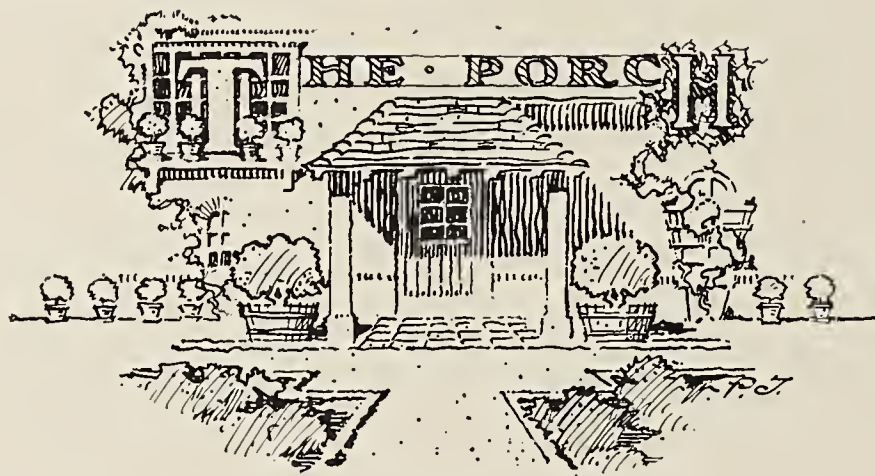
The house faces south, and the main living-rooms are planned to welcome summer air and sunshine through their big triple case-ments. The first floor is but a step above the garden; and this low setting, so inviting and unpretentious, makes the house seem as if it were glad to live among the flowers. The ground, receding from the front toward the back, permits large basement windows on the rear. The first story is built of red stretcher brick, irregularly laid with white joints. The upper story and roof are covered with bright red tiles producing a texture rich and varied in color and absolutely unobtainable with slate or shingle. The chimneys, generous in size, promise large open fireplaces and comfortable interiors. As I pondered on these hidden things, the owner of the house, having noticed my interest, kindly invited me to enter and inspect more closely the beauties about the dwelling.

We walked along the narrow paths between the roses; and he, unmindful of his visitor's ignorance of botany and sensible only of a stranger's attention, undertook to explain this and that variety. I listened with respect, but loved better to admire flowers *en masse* than to heed botanic detail. We crossed the drive to the kitchen-garden, where peas and lettuce and rows of other vegetables grew sweet and plentiful. The attractiveness of this part of the garden and the fitness of its

placing prompted the thought, how often at home the "truck patch" was scorned and put away in an unseen spot. The stable is located in the northwest and lowest corner of the property out of the direction of the prevailing summer winds, and it is low enough to avoid danger of contaminating the well water. A small greenhouse and hotbeds are conveniently placed near by.

We entered the house through the rear hall and passed into the large sitting-room which has a comfortable bay and pleasant outlook. Next we reached the main hall and a capacious fireplace there confirmed my roadside conjectures upon the chimney. A broad east window in the dining-room affords a view across a valley, rich in verdure, with here and there a cottage dotting the distant hills. Just the sort of prospect that gives, every morning, energy and freshness to start the day upon. We left the house by the entrance porch,—floored with a durable red tile,—and followed the path leading to the east side of the house. Then, descending a flight of steps we were in a little round-end garden, now cool in the afternoon shade. The sun was sinking slowly as I turned to leave. At the gate I looked back again at the vine-covered bay. The rich green mass against the red was all ablaze along its sun-touched side. While coasting down the hill toward the destination for the night came the envious thought of the traveller. Were it possible that such a garden, house and host might be transplanted to our own land!

*Wetherill P. Trout.*







THE SOUTH FRONT

“HIGH COURT”



THE REAR

“HIGH COURT”

“HIGH COURT,” NEAR WINDSOR, VERMONT  
DESIGNED BY CHARLES A. PLATT, ARCHITECT





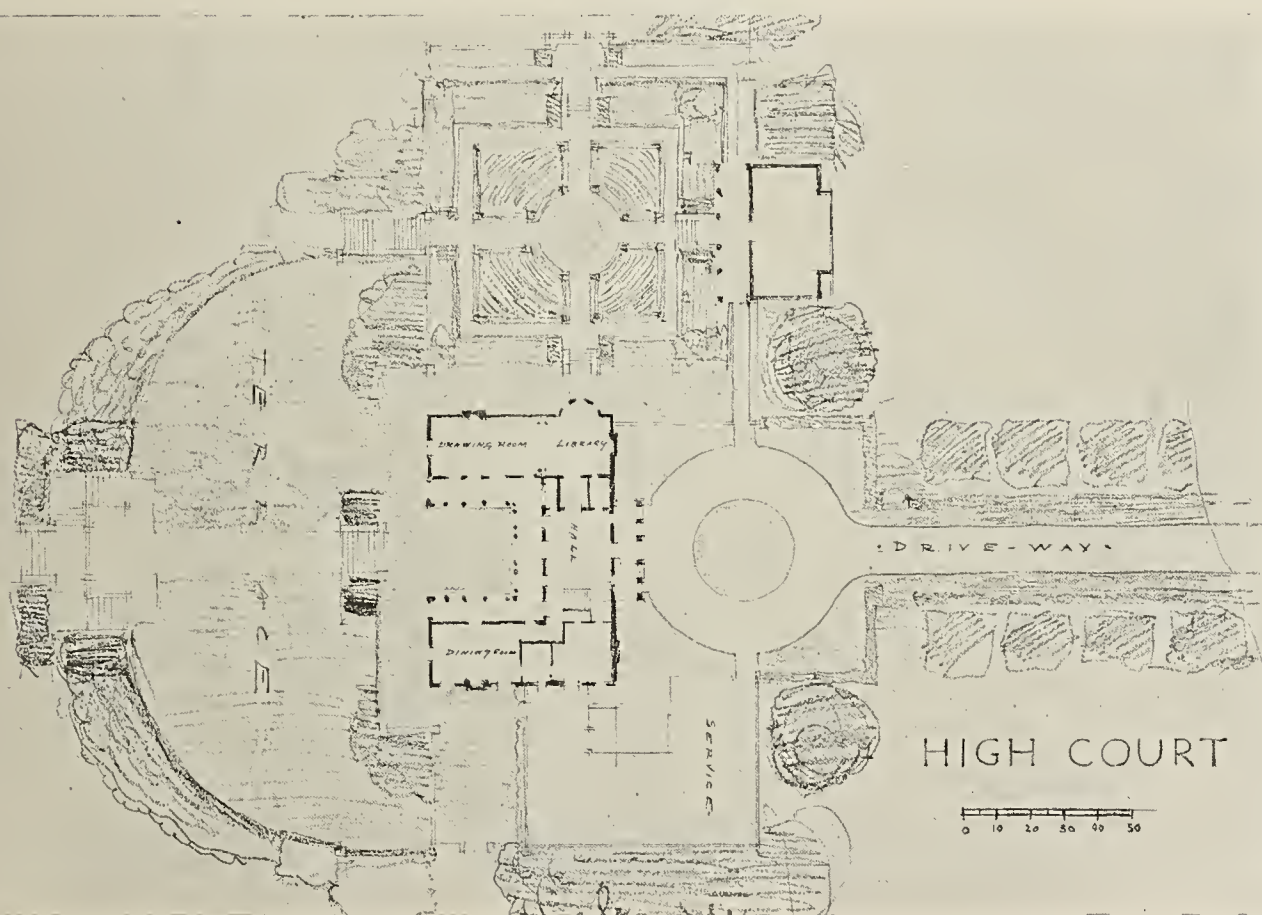
UNDER THE PORCH ; " HIGH COURT "





THE FRONT APPROACH, Photographed for HOUSE AND GARDEN in 1901  
The Walls are of Red Brick White-washed

“HIGH COURT”



THE PLAN, Showing Gardens now overgrown

“HIGH COURT”





FOUNTAIN IN A CORNER OF THE PRUDENTIAL BUILDING  
NEWARK, NEW JERSEY

*Designed by H. P. Kirby*



THE ORNAMENTAL MOVEMENT OF WATER IN CITY STREETS.<sup>1</sup>

## III.—CONCLUDED.

WHILE the feud between the Big-Endians and Little-Endians, observed by Gulliver on his imaginary journey, has been rivaled in acrimony by controversies over the placing of public monuments in American cities, few such disputes have been recorded over street fountains, or other form of water decoration. For this, there is an obvious reason—the scarcity of such fountains. Nevertheless, there is an abundance of good sites, to choose between whose claims might often prove difficult. The number of available locations that present themselves to one who seeks them may surprise those who know the tendency of the plans of American cities toward the rectangular, the correct, the unimaginative. Where, it may be asked, is a basin to find lodgment in the crowded public ways of trolley-ridden towns? How may one place an architectural or sculptural structure for the ornamental movement of water in a street already taxed to its capacity by throngs of busy people and a steady tide of vehicles?

Such queries from the laymen of city councils, to whom the final decision in these cases is usually entrusted, can be answered only after study of local conditions. There are already in existence, however, ingenious solutions by American architects of the problem of finding room for fountains in crowded streets. Dignified schemes have

also been carried out when the available space was less limited. Yet what has been accomplished seems little enough, beside the opportunities that beckon to the enthusiastic designer. Natural facilities, as a stream or a ravine passing through a town, are of course highly prized, but they are only occasional; such landscape materials as the cliff and river at Salzburg, Austria, referred to in the May number of *HOUSE AND GARDEN*, or the deep clefts that intersect the town of Ithaca, N. Y., are to be taken as especial gifts of the gods that preside over municipal architecture, and valued accordingly. Usually, however, the problem offered is that of turning to account

some space or niche that may be wrested from the traffic of busy thoroughfares. It is often physically possible to squeeze a fountain into a given site, but to make it seem an integral part of the setting, coördinating with existing factors instead of being neutralized by them—this is quite another matter.

As one begins to explore the subject, he finds two circumstances favorable to the increased employment of street fountains as decorative elements of American cities. First, the interest in municipal art is greater now than ever before, and the improvement of the outward aspect of established communities is being studied systematically by organizations of experts and laymen. Second, local architects have kept in advance of these movements, and have in some cases already investigated the opportunities for street fountains, their placing and their design. When the public has become more familiar with the scope and feasibility of such ornaments, there will be found no lack of men



WALL FOUNTAIN IN THE PIAZZA DEL POPOLO, ROME

<sup>1</sup>Continued from the April and May numbers of *HOUSE AND GARDEN*.



ready to suggest ways and means. Practicable plans have been matured for certain important open spaces in American cities, such as Copley Square in Boston and the Plaza in New York, and these await the day when public sentiment shall demand their embodiment in three dimensions.

The present writer has endeavored to suggest, in previous articles in *HOUSE AND GARDEN*, the desirability of moving water as a decorative factor in public streets, and to give some idea of the design of fountains, from examples here and in Europe. One aim of the present paper and its illustrations is to convey a notion of the multiplicity of chances for sculptural or architectural street fountains in this country. Study of these problems and of certain existing solutions of them is by no means uninteresting. Where possible, American examples have been obtained. The writer has availed himself freely of information and suggestions kindly vouchsafed by architects in several cities.

To begin with a place that would have seemed obstinately unsuited to a street fountain, even to one intended only for drinking, and having no continuous flow, let the reader look at the highly ornamental design carried out this summer in the Prudential Building, at the corner of Broad and Bank Streets, Newark, N. J. This is in the heart of the city's business quarter, and the sidewalks, especially on the Broad Street front of this tall office building (at the left side in the illustration), are generally crowded. To encroach upon them would have been out of the question, and so the architect, Mr. H. P. Kirby, of the office of Mr. George B. Post, evolved the plan herewith shown. The building itself is not new, though three large companion structures have recently been erected near it. Changes in the banking office on the ground floor obviated the need of the former entrance in the round corner of the building, and to decorate the opening thus left, this ice-water fountain was designed. As will be seen, it does not project beyond the corner to any appreciable extent, and is not in the way of passers-by. The rich Gothic of its style contrasts rather shrilly with the subdued Romanesque of the original architecture, and with this, one may fairly quarrel. In itself, the design is hand-

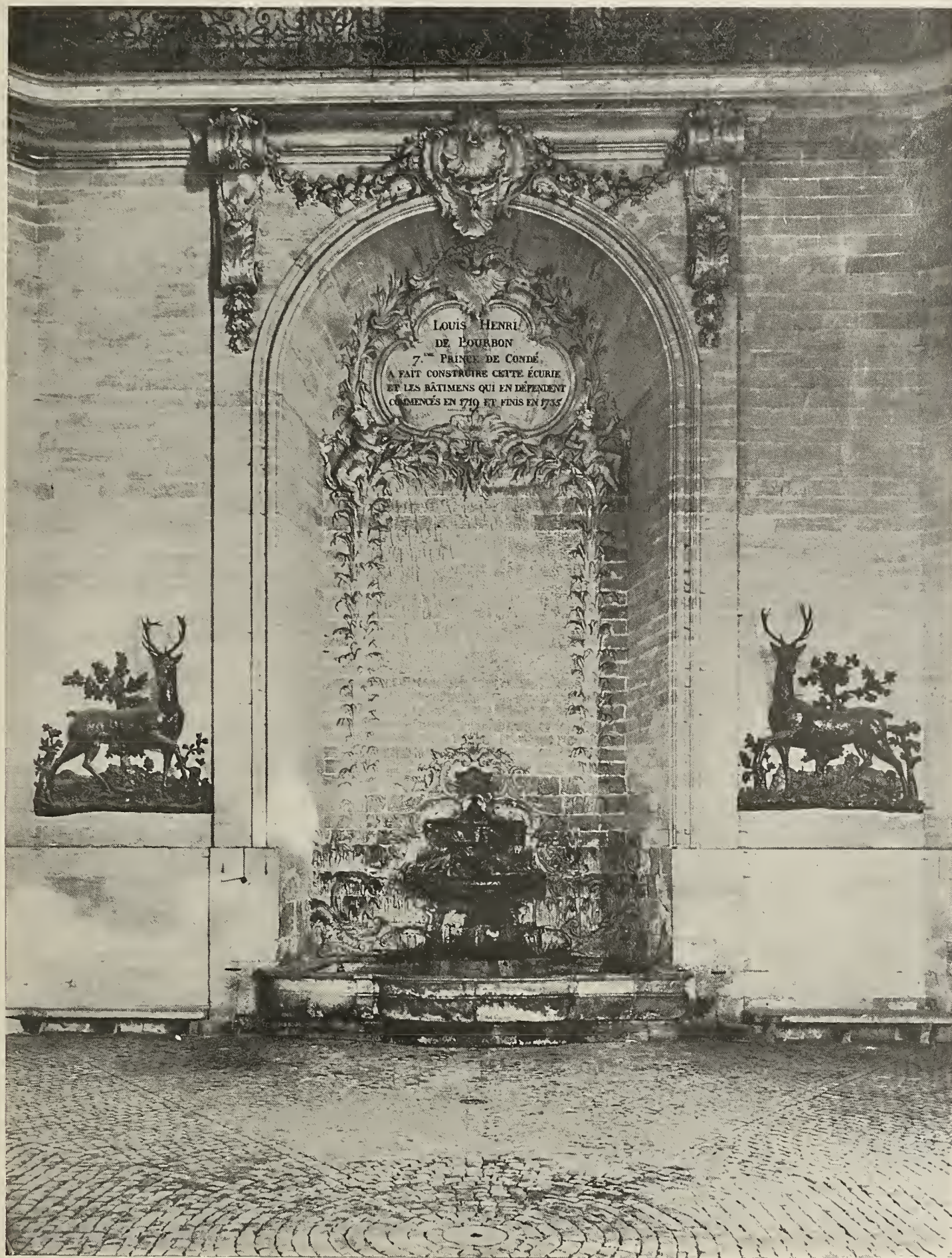
some and well-knit. It was modeled full size by Mr. Kirby and carved in light gray stone by Miss Ellen Kitson, and it includes a number of small heads, as well as much elaborate detail. The inner basin is of bronze, and the outer one of polished granite. The water spout, which had not been completed when this photograph was taken, is a bronze dragon's head, fitted into the center of the wall.

Before the water was introduced, there was some misapprehension among the uninformed as to the purpose of the carved stone structure. It is reported, indeed, that an Italian woman was found, at one of the less crowded moments of the day, kneeling before it and telling her beads. The Gothic shrine is in fact suggested here with some plausibility. Perhaps in designing the fountain, the architect felt that contrasting treatment was necessary, to give it relief against the relatively colossal background of the building. In any case, while the choice of style is a proper subject for difference of opinion, the idea of seizing upon such a place for a fountain was distinctly a happy one. It is hardly to be expected that corner doorways in office buildings will often be available for such treatment, but architects might occasionally provide space for similar ornaments, if so disposed, in designing new structures.

As suggested in the previous articles of this series, wall fountains offer a particularly favorable chance to the sculptor or architect seeking to decorate an American city. The external recesses, not only of office buildings, but of other large structures, would often be suitable for the purpose. A capital instance would be the Post Office at Baltimore; another, the City Hall of Philadelphia, with its numerous indentations of outline. As for the interior court of the latter, it could be transformed into a place of pleasantness and tarrying, with the aid of such a fountain as that of the château of Chantilly, admirable in its proportions and its simplicity. For nearly two hundred years this wall fountain has proclaimed the good taste of Louis Henri de Bourbon.

Another desirable place for a wall fountain, also in Philadelphia, is the Green Street entrance to Fairmount Park. The reservoir wall is already there and the water could not





WALL FOUNTAIN AT THE CHÂTEAU OF CHANTILLY



well be nearer at hand. The barrenness and harshness of the present surroundings of the park entrance speak for themselves. That long expanse of wall fairly craves ornament to relieve its monotony. Why not beautify it by a treatment akin to that in the Piazza del Popolo, in the western quarter of Rome? The sculpture could be omitted if found too costly.

At no site in the United States would a large wall fountain appeal to a greater number of people, or do more toward arousing in visitors from other cities an interest in such municipal undertakings, than if placed against what is now the façade of the building behind the Worth Monument, on the west side of Madison Square, New York. This location for a monumental wall fountain was suggested years ago by Russell Sturgis, as told in a previous paper. He then estimated the cost of the undertaking at about \$100,000, and compared its probable effect to that of the well-known fountain of Saint Michel, Paris. Now that property has reached a fabulous valuation, there is no likelihood of this scheme being carried out. Yet the accompanying illustration will doubtless force a sigh from the impartial reader, that so noteworthy a chance should have been allowed to pass. The scheme was to set back what is now the front wall of the house facing south along Twenty-fifth Street, between Broadway on the west and Fifth Avenue on the east. Against this wall would have been built a fountain, whose waters would have been a living factor in the long vista from Broadway or Fifth Avenue below Twenty-third Street, as well as from the park itself. This must be placed in the category of things that might have been.



RESERVOIR WALL, PHILADELPHIA  
*At the Green Street Entrance to Fairmount Park*

Another apocryphal suggestion involves the wall of the old reservoir, along Fifth Avenue, from Fortieth to Forty-second Streets. This has now been torn down, to make way for the New York Public Library, but what an ideal backing it would have furnished for a fountain or a system of water decorations!

An original suggestion for a wall fountain comes from a Cleveland architect, Mr. Albert E. Skeel, who cites the spaces between the buttresses of the handsome stone abutments to the Lake Shore and Michigan Southern Railway bridge over the Detroit Street entrance to Edgewater Park, in his city. As the illustration shows, the corners of the abutments are cut off at an angle of forty-five degrees, leaving a wall space between each pair of the smaller buttresses, on either side of the roadway, against which fountains might be built. These would be of practical use, aside from their decorative value, for thirsty crowds entering or leaving the park.

Although erected in a hotel park at Tampa, Florida, the Henry B. Plant Memorial, given by the employes of the transportation system with which Mr. Plant was identified, is, for the purposes of this discussion, a wall fountain, not meant to be viewed from the rear. Its position before the hotel piazza, with a dense background of trees, is akin to that of a fountain built against a wall; it would serve excellently for a site in front of a building. Aside from the vitality and beauty of the sculptured figures, which, with all their massiveness, are yet instinct with passionate life, the effective treatment of the water must be noted. The streams issuing from the fish mouths are veritable lines of composition, and they give breadth and reach to the design. This fountain, in which the



sculpture is of marble, was adapted by George Grey Barnard from his large group, "Niagara To-day," one of the two built against the main façade of the Electrical Tower at the Pan-American Exposition. It was erected in Tampa in May, 1902.

Recurring to the extraordinary natural advantages of Ithaca, N. Y., it may be observed that according to Mr. Arthur N.

uncared for. The water might, without great expense, be employed to beautify several small parks, both by fountains and water gardens. Among the sites particularly suited for such treatment would be DeWitt and Washington Parks, a triangular park at the corner of North Cayuga and Marshall Streets, the space about the Ithaca City Hall, the Cornell University entrance at the head of



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THE WORTH MONUMENT AND MADISON SQUARE

NEW YORK

Gibb, an architect of that city, they are practically neglected, so far as the utilization of opportunities for water decoration in the streets is concerned. Ravines and gorges run through the town, and are of remarkable beauty, but they are left without means of access. The streams from these ravines are carried through the city to the lake almost

Eddy Street, the surroundings of the street railway buildings at the entrance of Six Mile Creek, the approach to University Bridge, and the spaces about several of the public schools. The ground at Six Mile Creek entrance might be made into a small park, rich in natural water courses.

Such suggestions as these show how keen





DETROIT STREET ENTRANCE TO EDGEWATER  
PARK, CLEVELAND

is the interest of local architects in the improvement of their cities. Moreover, other testimony is not wanting. Thus, for fountain sites in Buffalo, Mr. William Hart Boughton proposes Niagara Square and the triangular plots at Main and Genesee Streets, Niagara and Franklin Streets, Erie and Franklin Streets, Delaware and Church Streets, and Niagara and Front Streets.

Cincinnati offers a good field for fountain designers. The Davidson fountain was shown in the May issue of *HOUSE AND GARDEN*; the city's only other pretentious structure of this kind is the Probasco fountain, in the suburb of Clifton, opposite the schoolhouse, which dispenses refreshment to man and beast. An insignificant little drinking fountain stands in front of the Widows' Home, East Walnut Hills, while at the entrance to Eden Park, in an exedra placed in a shady grove, stands an Italian Renaissance well-head. The Municipal Art Society of Cincinnati is energetic, and street fountains may well lie within the scope of its activity. Mr. George M. Anderson suggests as sites for water decorations Sixth Street Market Square, in front of the Flower Market; Court Street Market Square, facing the Court House; a narrow park on Eighth Street from Elm to Vine Streets, and a triangular plot in Mt. Auburn, opposite the water tanks on Auburn Avenue.

Mr. Skeel, in Cleveland, reports that several good sites are already occupied by fountains without architectural merit, and suggests that in such cases, the basins sometimes might be retained, and the existing



UNION SQUARE, LOOKING EAST FROM  
POST STREET, SAN FRANCISCO

central structure replaced by something better. One instance is found in the northeast section of Public Square, where a geyser fountain, near the street, is provided with a well proportioned basin, with stone coping about eighteen inches high. The northwest quarter of this square contains in a forty-foot basin a set of cast-iron water lilies; the southwest section has two miniature lakes connected by a cascade, their banks being built up with large clinkers, which are annually washed with thin cement; in the southeast division is the Soldiers' and Sailors' Monument. Missionary work is evidently needed. Triangular pieces of ground adapted to street fountains are now lying idle at Superior Street and Payne Avenue, and at the intersection of Broadway and Orange Street. The latter is situated in the most densely populated part of Cleveland, and is surrounded by a desert of cheap, shabby buildings, where its influence would count for a good deal.

Chicago has three street fountains of some size. The Rosenberg fountain, at the corner of Michigan Avenue and Park Row, is a little Greek temple. Another structure, the gift to the city of John B. Drake, stands before the city hall. Mr. Peter B. Wight, secretary of the Municipal Art League of Chicago, remarks that the statue of Columbus, which is at the front of this fountain, is rather unfortunate in the disproportion of the head. The new fountain executed by Charles J. Mulligan, illustrated herewith, will be referred to further on. Besides these, the sum of \$4,000 was left several years ago by a Chicago





THE HENRY B. PLANT MEMORIAL FOUNTAIN

TAMPA, FLORIDA

*George Grey Barnard, Sculptor*

man for a fountain, but its location has not yet been determined.

In St. Louis, the firm of Mauran, Russell & Garden has designed a monument, fountain and public-comfort station for a triangle, bounded by Grand Avenue and the two parts of Franklin Avenue. Mr. Mauran also suggests as possible sites for street fountains the location of the unused Round

Top Market, at Broadway and O'Fallon Street and open spaces at the junctions of Lindell, Vandeventer and McPherson Avenues; Broadway and Fourth Street, at French Market; Franklin Avenue and Twenty-eighth Street, and Olive Street, Lindell Boulevard and Channing Avenue.

San Francisco is provided with several street fountains and many good sites; one of



the former and two of the latter are illustrated in this number. A conspicuous fountain given by Dr. Henry D. Cogswell, which stood for some time at the corner of Market, California and Drum Streets, perished ignominiously from sheer force of public opinion. The monumental portion of the fountain was much disliked, and one morning it was found in pieces in the street, having been lassoed and pulled down by certain well-known citizens.

Dr. Cogswell also erected a memorial to Franklin, which, being of granite and bronze, still stands at the corner of Kearney Street and Montgomery Avenue. The inclusion of fountain adjuncts in these two monuments must be ascribed to Dr. Cogswell's activity as a temperance agitator. Another donor of a fountain to San Francisco was Lotta, the actress; her gift, alas, was made of cast iron, and is "despised, but loved for the giver's sake."

Much more creditable, artistically, according to Mr. Lionel Deane, a San Francisco architect, are two fountains with sculpture by Douglas Tilden. One of them, intended to symbolize the iron industry, is reared at Bush, Battery, and Market Streets, and was the bequest of a Mr. Donahue. The other, given by a former mayor, Mr. Phelan, is called the Native Sons, or Admission Day Fountain. It stands at the corner of Market, Turk and Mason Streets. The comparative insignificance of the surrounding buildings gives this structure a legitimate chance to dominate its neighborhood. The figure of the youth with a banner saves it from the



THE ADMISSION DAY OR "NATIVE SONS" FOUNTAIN,  
SAN FRANCISCO  
*Douglas Tilden, Sculptor*

charge of being entirely commonplace and it speaks a decided and not unpleasing word. The interesting memorial fountain to Robert Louis Stevenson, which stands in the Plaza, was illustrated in the April number of this magazine.

Market Street is the backbone of the map of San Francisco. From either side, at varying distances, emerge streets, but while those on one side leave it at right angles, those on the other spring out at an angle of about forty-five degrees. This leaves a series of "gore" lots, all along Market

Street, from Oakland Ferry upward, and many of these are well adapted for fountains. So, too, are the intersections of other streets with Van Ness Avenue which is a thoroughfare 120 feet wide.

Sites on triangular plots made by the intersection of streets at an acute angle generally demand detached structures. The grassy slope in front of the new city hall of San Francisco is a case in point, and although there is none too much space between street and building, the problem would doubtless be grateful to a judicious architect or sculptor. Such a fountain, in its design, should not seek to declare independence of the group of buildings behind it. Placed near the apex of this triangle, it would necessarily become a subordinate feature of a large and interesting scheme.

Quite otherwise would the case be with a water decoration intended to dominate an independent plot, even if, in turn, this latter should accommodate itself to the general architectural conditions about it. The classi-



cal example of an unused site of this nature is Copley Square, Boston. The approved design in a competition held nine years ago by the Boston Society of Architects for a scheme of decoration for Copley Square was a large sunken garden with low balustrades, trees and flowers, with a central fountain. This latter was to form a dominant factor in the vista from Huntington Avenue, but was not to be lofty, because of the large buildings facing the square, including Trinity and the New Old South Churches, the Boston Public Library and the Museum of Fine Arts.

Copley Square is too well known, however, as an esthetic battle ground, to demand further comment here. Rather let the reader turn to the smaller and much easier problem of utilizing Bowling Green, New York, at the foot of Broadway. When the new Custom House, directly south of it, is completed, this space will be practically surrounded by tall buildings. The photograph shows its ovoid shape, the main axis, that of Broadway, being emphasized by the paved walks joining the circular space with the upper and lower entrances. It was a wise policy that



FOUNTAIN IN A WEST SIDE PARK

*Charles S. Mulligan, Sculptor*

CHICAGO



*The Ornamental Movement of Water in City Streets*



NEW CITY HALL AND GROUNDS

SAN FRANCISCO



BOWLING GREEN, FROM THE SOUTHEAST

NEW YORK





EUCLID AVENUE CIRCLE

CLEVELAND

dictated the avoidance of any lofty fountain structure, the water itself, framed by green grass, being sufficiently effective. The placing of the new monument to De Peyster laid further stress upon the axis, which is proper, but in the opinion of the writer, the little park would be much more appreciated by persons in the street if the level of the green were lowered enough to bring the surface of the water more easily within the vision. The main streams of traffic flow along pavements separated from the enclosure by nearly the width of an ordinary street, and at present, the water is seen so obliquely that it counts for little. By making the green a sunken garden, the water would be agreeably conspicuous and the sloping edges of grass would also attract the eye. Possibly the trees might prove an obstacle to the scheme, but if not, it might result in raising the decorative power of this verdant spot. The opposite neighbors of this miniature park are the Washington Building (at the left in the photograph) and the Bowling Green Building; the new Custom House will look

over it up Broadway and the Produce Exchange is on the east side of it, besides other lofty structures.

The city of Cleveland contains a capital example of the misuse of a central plot at the focus of several roadways. Euclid Avenue Circle, in a district noted for its fine residences, lies between Rockefeller Park (through which, in the illustration, a trolley car is heading south) and Wade Park, from which the photograph was taken. Between the parks, to the eastward, are the Western Reserve College grounds. Euclid Avenue enters this space at the extreme left and leaves it at the right. Adelbert College is in the foreground, and Case School is beyond. The three pairs of street-railway tracks, and the lines of trolley and telegraph poles, go far toward ruining a piece of ground that in spite of the prevailing flatness of the landscape, is absolutely commanding. Better a steel and copper girdle around the outside of the driveway space than through the center of this green plot. Here there might be erected a monumental fountain, as large as



desired. The nearest buildings are too far away to interfere, and a scheme almost completely independent might be adopted.

There was dedicated in Chicago, on July 4 of this year, a fountain occupying a space not dissimilar in general environment to that just described. It stands at the entrance to one of the parks of the West Side Boulevard System, and was designed by Charles J. Mulligan, a sculptor attached to the Art Institute. The bronze portions were cast in Chicago, and the total cost was about \$15,000. The patriotic motive of the Liberty Bell is evident, and the children, with their spouting Roman candles, are at least realistic. The sculptor has understood the wisdom of employing for this location a bold, assertive design.

In a city park, occupying the space of several blocks, a fountain, unless of quite unusual size and importance, should not be placed in the center as a dominating feature. In Union Square, San Francisco, for example, a wise treatment would be to erect a small fountain at either end of one of the two main axes, where the central paths intersect the sidewalk. Or, one corner of the park might be utilized for the purpose.

At a corner of Union Square, New York, there stood for some years, until it became battered by wagons, a small fountain designed by the late Olin L. Warner, for Miss Mary Norworthy Shepard. It was finally removed to the East Drive of Central Park, where it now stands. The illustration shows the plaster model made by Mr. Warner, and its modest, yet distinguished character is at once apparent. The people's side of the fountain has a drinking place for human kind and another for dogs. On the side for horses is modeled a large shell and two lively dolphins.

Of fountains standing in the middle of a street or roadway, without grass about them, no American city boasts a more admirable example than Portland, Oregon, with its Skidmore fountain, also designed and executed by Olin L. Warner. Stephen G. Skidmore, an early settler of Portland, left for it a sum increased by his friends to about \$18,000, and by the good offices of an intelligent citizen, the commission went to the New York sculptor.

Looking thus superficially over the American field, it is evident that a beginning has been made, and that recent activity has been well directed. The beauty and the utility of water decorations in city streets are coming to be appreciated, and the widespread recognition of opportunities thus far neglected is a sign distinctly encouraging.

Development along these lines must be gradual. Rather than see ill-considered schemes pushed hastily through, the true worker in the cause of municipal art would prefer indefinite postponement. But if care be taken to impress correct ideas upon the public, such alternatives must grow steadily less frequent.

*Samuel Swift.*



MODEL OF A FOUNTAIN FORMERLY IN UNION SQUARE, NEW YORK  
*Designed by the late Olin L. Warner*



GLIMPSES OF MODERN PERSIA.<sup>1</sup>

[CONCLUDED]

## III. THE RUG AND ITS USES.

IN that period, now so sharply caricatured, when Americans made their hand-satchels and house-slippers of Brussels carpet, they seem to have been in closer thought-relation than at any other time with their brothers of the East. It was unconscious, no doubt, for one may hardly believe that the inventor of the ante-bellum carpet-bag ever heard of a *mafrash*. But in the East a wooden or leathern trunk or portmanteau is not to be found. The *mafrash* is the baggage of Asia, and it is woven, somewhat in the manner of the Soumak rug,—pileless and of an amazingly hard finish. It is oblong in shape, and along its edges has stout loops of goat's-hair by means of which it can be lashed. Two *mafrashes* will hold more than two ordinary Saratogas, and may be packed on a horse, one on either side. Against them the baggage-smasher is impotent.

The stockings of the Persian, which serve him as footwear in the house, and are protected by sandals only when he goes out of doors, are likewise knit in rug designs.

The parallel is interesting, but probably of no significance. It is cited here solely to show to what universality of uses the carpet idea is turned among the people of the Orient, who seem to have more of contentment than

we, although they are so far behind us in invention. The saddle-cloth of the Persian, and more particularly of the Kurd—whether he ride upon ass, horse or camel, is “rug,” and sometimes, even now, of fabulous texture, color and design. The saddle-bags and shoulder-bags in which he packs his smaller belongings are so admirable that they are bought by collectors, ripped up and used to cover divan pillows in most ornate Western homes. All told, perhaps the carpet, in its various forms and usages, is the most prominent feature in all Eastern living. Sure that he will come upon no hotel or wayside inn

where even the plainest comforts of life are provided, the Persian who goes upon a journey carries all his conveniences with him. Where he spreads his big *kilim*, whether under the stars or within the buggy walls of some mud caravansary, there is his home, for a night. Upon the *kilim* is cast his thick felt mattress, made from clippings of the carpet-pile, over that his softest rug, and at the head the saddle-bags for a pillow. He sets his servant at work making tea, eats his simple meal, smokes his cigarette, unrolls his



WEAVING THE FINE “TABRIZ KERMANSHAH” CARPETS

prayer-rug, performs his slow devotions and without removing any share of his dress goes to sleep, rug-covered, calm in the sense of Allah's protection.

Eastern cradles are of felt or shawl-work, and the most elaborate of rugs are woven to cover the flat tombstones of the Persian dead; so that from birth to death and after, literally from the cradle to the grave, the rug

<sup>1</sup> Continued from the May and August numbers of HOUSE AND GARDEN.



plays a leading part in the life of every Iranian.

It is not intended here to review the rug subject, but merely to emphasize the use of the rug in the Eastern home, in the belief that the Oriental has found therein an agency for the increase of his comfort and, withal, for the good of his nerves, which may be considered to advantage in the furnishing of Western homes. The Persian is a past master in the art of rest. It has become a disease with him. From any such contagion we are temperamentally immune. In proportion as he is cured of it and surrenders to chairs and oil paintings, he becomes qualified for modern life; but as his civilization dissolves, there may be left us from it a useful notion or two, for permanent retention. And the employment of the rug, with all that it involves, is one of these.

What fascinates the American in the Eastern life is its quietude. It is the respite from perpetual heels and wheels. In the bazaars, to be sure, there is racket that taxes the tympanum, shouting and pounding and clamor, reminiscent of the wheat-pit in a flurry, but in every place else there is quiet. The business office as well as the home is pervaded by a peace that passes all American understanding. The resultant is convincing. Insanity is so rare as to be counted a special blessing from God, and of nervous prostration the Persian is guiltless.

After a moment's thought it will seem not unreasonable to attribute these mercies in large measure to the rug.

The Persian, who is practically proof against ailments arising from bad sanitation, has no strenuous theories of hygiene. His objective is ease. Therefore there is no expanse of



WEAVING AT SULTANABAD  
Where are made the "Savalans" or "Extra Persians"  
widely sold in America

highly polished floor, dotted with small rugs here and there to make locomotion perilous. In Persia the rug is carpet, and as such, whether in one piece or half a dozen, covers the entire floor. The person in stockinged feet is not asked to leap from rug to rug, and save his bones by acrobatic skill. In the *anderun*, moreover, the women go barefoot.

The ideal way of covering a floor in the East is with matched rugs in the tricliniar arrangement, a large piece, say two or three times as long as it is wide, for the center, and strips on the two sides and one end, all in the same design and color. For dining-

rooms and state apartments this is still used, the combination leaving no space bare. Under the strips along the sides and ends, felts and thin mattresses are placed, and here the company sits. The carpet in the center takes the place of table and sideboard. Individual service is by means of small tabourets placed before the diners.

These triclinia are now often woven in a single piece, but the Persians do not like it, as the effect is cheap. The *kalin* (large carpet), the *kinari* (side strips) and the *sarandaz* (end strip) are seldom, if ever, found together in Western markets. They are separated by the Eastern dealers, and each is put in a bale of its own size and general shape. All these shapes are still made, but chiefly for the Western trade. The side strips are for our halls, the *kalin* for our drawing-rooms, and the end strips for general use, on fillings or on bare floors, though for this purpose the *sedjadeh*, rugs of such oblong sizes as 5 x 8 or 6 x 9 feet, are more common.

In general, if the apartment is large, some



effort is made to follow the triclinium arrangement; otherwise little attention is paid to distribution. One serves as well as another, provided all the floor is concealed and all made soft to the foot. The Persian certainly has not heard of Chevreul, for in the placing of rugs, and oftentimes in the making of them, he manifests a delightful disregard for danger of discord in the coloring. Colors whose theoretical antagonism would shock an American decorator are placed side by side on the Persian floor. Seldom you find a rug which indicates on the part of its maker the slightest notion of the theory of complement, and yet the Persian room, by reason of its rugs alone, soothes one, and satisfies that most critical of appetites—the color sense.

This, probably, is the natural and appropriate place for the protest that the Persian apartment, devoid of anything like a big table or a chair, and even more innocent of profuse display of pictures, piperacks, bronzes, pottery, statuettes and such gear, is depressingly bare, to which the Persian would promptly reply that he had no desire to live

in a museum, for his judgments of things are keen and as direct as the compass needle. As a matter of fact, the variegations in the rug's design are his bric-a-brac, over which his eye wanders in moments of contemplation, finding always new delights—new colors, shapes, suggestions—but returning, for a final impression, to the coördination, integrity, unity of the whole. There is no distraction, no conflicting jumble of variant trains of thought. He has rested, and enjoyed.

This may seem fanciful, but it is the Persian's doctrine in art. He has long known, what national neurosis is now proving to us, that we of the West overload our lives; our minds, as well as our stomachs and our houses. And so, by rapid degrees, he goes about doing likewise.

It must not be believed, wrongly, that the Persian has no bric-a-brac, that he does not rejoice in cunning workmanships, that he cannot find pleasure in a vase. The Persian of good taste treasures these things as fondly as do we—probably more so. But he does



AN ARMENIAN FAMILY TAKING TEA  
*Showing the Use of the Rug, the Samovar and Method of Serving Tea prevalent throughout all Persia*





A ROOM IN AN OLD HOUSE IN THE COUNTRY  
*Now occupied by the U. S. Minister*



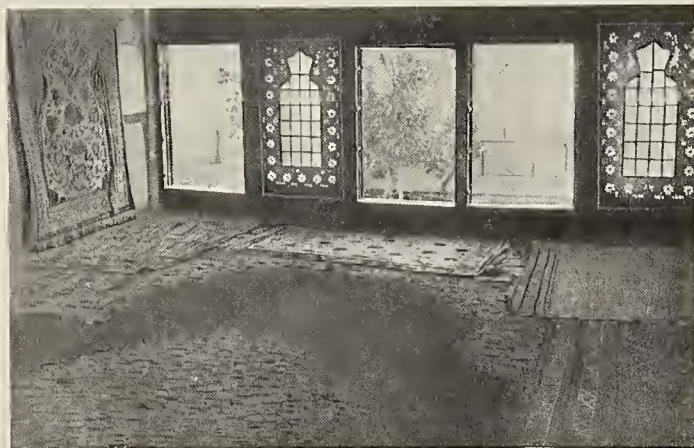
not strew his apartments with them, at once confusing his thought and tempting their destruction.

In the walls of every Persian house of any pretension are deep niches, usually arched after the manner of the *mihrab*, or prayer arch. In these are shelves, hidden from view by a silk or very fine wool rug, or a piece of the old, beautiful and incredibly fine embroidery, which is now hardly to be had for love or money. These are his cabinets. Here are his treasures, the subtle carvings of Ispahan, the silver *repoussé* of Shiraz, the blue ware and *reflet métallique* of centuries ago. They are for his delectation, not to impress visitors with the multitude of his possessions. In his worship he has the habit of the Japanese, who never gloats before a cupboard full of vases, but passes an hour in silent contemplation of one, then restores it to its place and goes about his more material business.

All this has only an indirect relation with the rug. It may not improperly be added, however, that curios of the sort referred to are growing more and more unusual in Persia, that is, in the bazaars and for sale generally. The Russians, who are the most avid of collectors, have taught the value of such things to the Persians; and besides having effected good collections for themselves, have been instrumental in the general gathering of them for shipment and sale in Europe. Most of the table-ware now used in Persia is either of metal or of the coarse modern pottery, but up to a dozen years ago there were plenty of Persian families that took their food from dishes of vast worth, hundreds of years old, without any accurate idea of their value. The trade collectors are most unblushing in their pursuit of good things in ware, as they are latterly in the quest of all sorts of rugs. It is not unusual for a buyer to invade the dwelling of a Persian gentleman and bid for his dishes or the rugs on his floors or walls. The wretched part of it is that very often he gets them. Persia is being stripped with all the rapidity possible.

The average Persian, unless he be interested in a trade way, has no passion for things solely because they are old. In buying a rug he will not buy an antique, any more

than an American of means would buy a second-hand Wilton or a cast-off suit of clothes. He selects a new rug, and ages it by use, as his grandfather did. The trouble is that for the most part the rugs now made in Persia are in no respect the equals of those of three or four generations ago, and their old age will display little, if any, of the mellow charm that marks the old bits now passing, or for that matter, already passed. The Persian does not seem to care. He believes in the bird in the hand, and besides is even now beginning to incline toward the Western carpet in preference to his own. In most of the districts where the best of old-time weaving was done the industry is organized, usually with European backing, and carpets of enormous size are made. The Western demand for these is much greater than the supply, and the weavers, while despising the quality of their work, are content in its profit. Appreciating the desirability of old colors, they have taken to fading the rugs artificially, and a great share of those shipped in their natural colors are "treated" after arriving in this country.



A PERSIAN INTERIOR

For the "washed" Kerman and Tabriz rugs there is now an enormous demand, which no rug dealer can afford to neglect.

The heavy carpets of Herez—known as Gorevans and Serapis—are popular now in Persia. The Kurds also have taken to weaving big carpets. These are all in bold, pronounced designs. Meanwhile, the Persian of real refinement cherishes the soft, old-time Khorassan *kalin* and the heavy, lustrous *sedjadeh* and "runners" made by the Kurds in the mountains of the Zagros



district, for the genuine old high-school pieces of Middle and Southern Persia, such as the Feraghans, Djushaghans, Sarawans and Shirazli, are seldom to be seen.

The partiality to European carpets is very perceptible among Persians, and indeed all Orientals of the present day, who seem surprisingly ready to

“Discard a real excellence, a little worn,  
For monstrous novelty and strange disguise,”

and the weavers show a marked inclination to abandon the Oriental designs. The cost prevents extensive importation of Western fabrics; but rug-makers, particularly in the North, are copying quite largely, for their own use, tapestries and carpets from French and Austrian looms. This is one fruit of the influence emanating from Teheran, and in a broader view, a harbinger of the breaking-up of the old order in Persia. The Kadjar genius is iconoclastic, and the Shah aims, so far as possible, to coerce his people into the adoption of Western civilization in all its forms. With this in view, he has converted Teheran into a European capital, and the effect is plain through much of the adjacent territory, in decorative tendencies and manner of life, as well as in architecture.

Elsewhere, the old standard rug designs are simply repeated or combined, year after year, with probably some changes in coloration, but, on the whole, a steady decline in quality. Well-nigh all the spontaneity and creative spirit which marked the older weavings is gone. Utility and gain are the watchwords, and individual riches are powerless to stem the current of national artistic decadence.

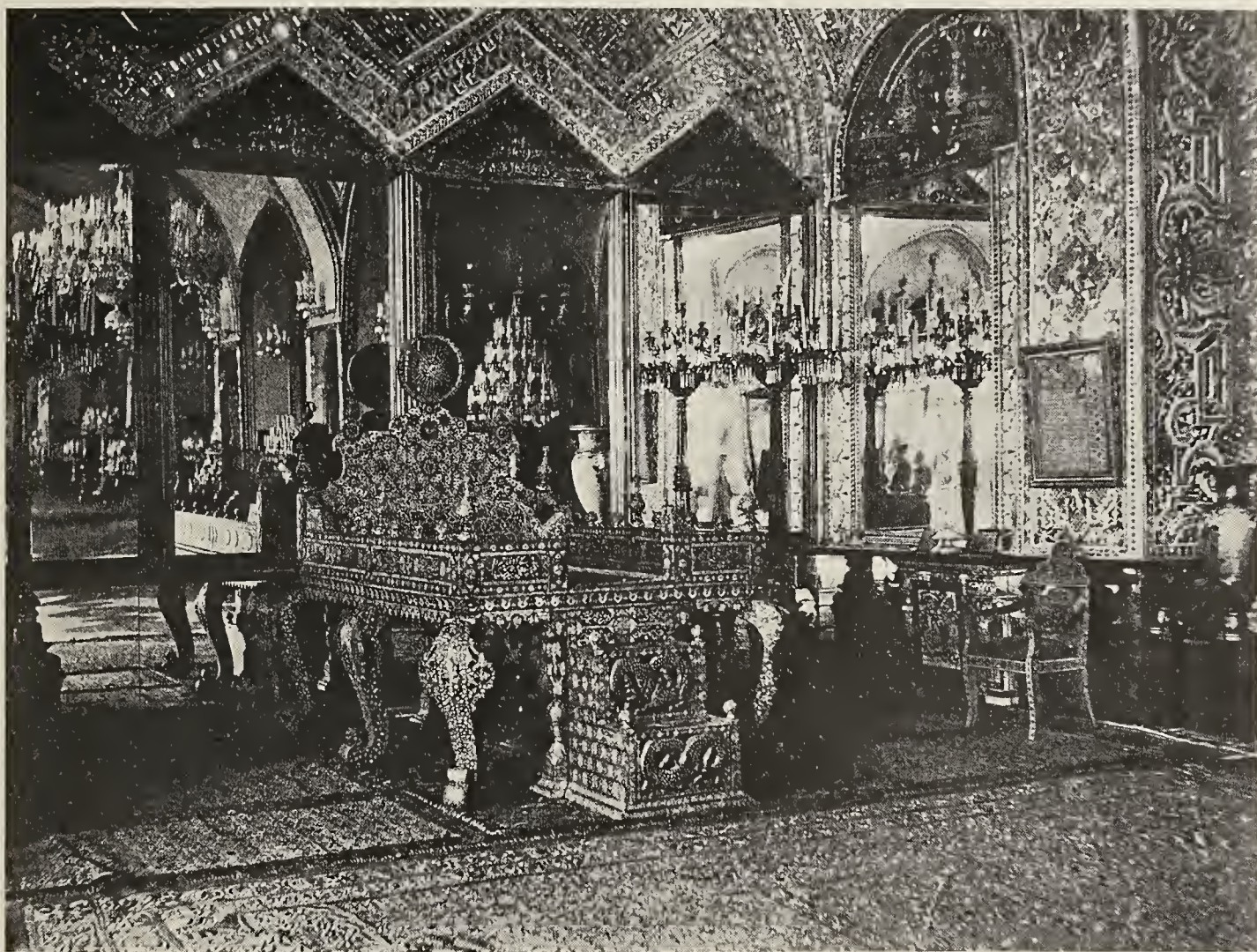
In all the neighborhoods where market weaving is done, except, perhaps, in and about Hamadan, where the multitudinous camels-hair “runners” are made, the product is confined to small and medium-sized *sed-jaden* and big carpets, many of them tending toward extreme width, to fit squarish Western rooms. The triclinium shapes are being abandoned. The “runners” are made chiefly in the more remote districts, notably Kurdistan, where the Western commercial influence has been slow in arriving. The Kazak variety of Caucasian rugs is note-

worthy as an example of the change that is in progress in this regard. It is seldom now that a fine Kazak strip is met with. Within the past few years I remember having seen only one of fine quality; but small Kazak stuff is more than plentiful, new, coarse and cheap. The weavers of the Tekke or so-called “Bokhara” rugs have never produced the runners in any quantity, even for home use, for the Turkoman life is almost wholly confined to *kibitkas*, or round felt tents, which would rarely accommodate a triclinium. The Kurds, too, are tent-dwellers, but their tents are square or oblong, constructed with some sectional arrangement, and altogether larger and more commodious than the habitations of the “man-stealers.” The big “Bokharas” are made now for market, but maintain the extreme breadth common in the small pieces. The *kalin* shapes are rare in this variety, and unusually fine, since they were made only for the dwellings of the great. “Bokhara” rugs will be found with loops or long ropes woven at the ends, proof that they have been suspended in lieu of partitions, to secure for the women of a family such poor pretense of privacy as the confines of a *kibitka* will afford.

It matters little what was the original purpose of a rug, in the economy of the place where it was woven. It is all carpet to the Persian, and in the course of the stranger’s traffic and travel of the Asiatic highways all sorts of specimens of all sorts of weavings reach him. Distances are painfully long in Persia, but time is infinitely longer. Thus, while in the best Persian houses the formal old-time weavings are tenaciously retained, in the average home there is a mixture of all kinds. The big carpet, made with an idea of pleasing the American or European buyer, is found in Persian rooms of consequence, supplemented by a plenitude of small rugs of every variety and every color. And yet, as has been said, the *ensemble* is not inharmonious.

As for walls, where the *kalin kiars* or some other light material is not employed, rugs are hung on all sides, to remove the chilling effect of unbroken whiteness. More elaborate treatment calls for the print velvets—made mostly in Kashan, and often very beautiful—or silk rugs, generally of the



INTERIOR OF THE ROYAL PALACE.—“*The Peacock Throne*”

TEHERAN

Kerman or Tabriz designs. The velvet, attached at top and bottom, produces a rich effect, similar to that of brocades, or possibly of the finest and most ornate of our wall-papers. There are harder fabrics, too, which may be used for this purpose, a plain ground-web, embroidered deftly, in repetitive patterns, some of them exquisitely artistic, by the same method as is used in the *djijims* common among the Arabs and the Turkomans, and by the Persians in the beautification of garments. The pronounced colors in all these fabrics would make them a poor background for pictures or other wall ornament, save possibly plaques of ware or metal. Where any of these weavings is used for wall covering, wainscoting is made of some deeper color or heavier design. For friezes, in some houses the Turkoman custom is followed. Every Turkoman's tent has suspended around its felt wall a long, narrow strip, varying in width from eight inches to two feet,—a plain web of cream yellow or

pale fawn color, upon which is woven, in raised pile of the finest wool, a running design, usually of an arabesque character combined with some more realistic element, the whole being indicative of the owner's tribe and family, a sort of hall mark. Strips similar to these are sometimes woven in modern Persia, but with the ordinary rug designs, and serve well the purpose of frieze or border.

Wall decorations of the class referred to above are far beyond the reach of the ordinary Persian pocketbook, however, and the rugs are the customary thing. If any number of these are silk the owner is fortunate. Excepting about Samarkand and the Chinese border and in some places near the Caspian, where mulberry forests abound and silk is about as cheap a filament as wool, silk rugs are but little used on the floors. They are shipped instead to America where there are Philistines sufficiently rich to strew the floors of halls, parlors and even bedrooms with them.



In some Turkoman rugs—not many—certain small parts of the octagonal pattern will be found wrought in silk for the sake of the color effect, but the makers of these, even, use them preferably for hangings.

Aside from the velvet wall-coverings, the most effective use made of silk piled fabrics in Persian house decoration is for portieres. These are woven in the rich Kerman designs, though mostly made, I believe, in the North. They are amazingly thin and fine and woven with great skill, usually following the purely floral forms, and are, perhaps, the most beautiful things woven in Persia at the present time. The *shal*,—for shawl, strictly speaking, is, in the land of its derivation, a material and not a mere article of apparel,—is also extensively employed for portieres. It is made in Kerman and throughout the south of Persia generally and is of exceedingly soft and fine texture. It is about the weight of an ordinary French cashmere.

For wall rugs a diversity of fabrics and designs is used. The Persian, at his best, has a clear notion of decorative gravity and manages to keep the lighter colors uppermost in a room, but for practical furnishing extreme latitude is assumed in this regard, and very substantial floor rugs are used on the walls. The fact that no two panels of a wall-covering are alike does not seem to matter nowadays. Uniformity is not an object.

Kilims, the pileless fabrics used in this country only for couch-covers and portieres, are considerably affected for walls in Persia on account of their lightness and for the reason that they do not take up dust. This, too, makes them particularly convenient for traveling. In fact, for a multiplicity of purposes the *kilim* is indispensable, and may perhaps be accounted the most serviceable fabric known in the Orient, since there is no purpose to which it cannot be turned.

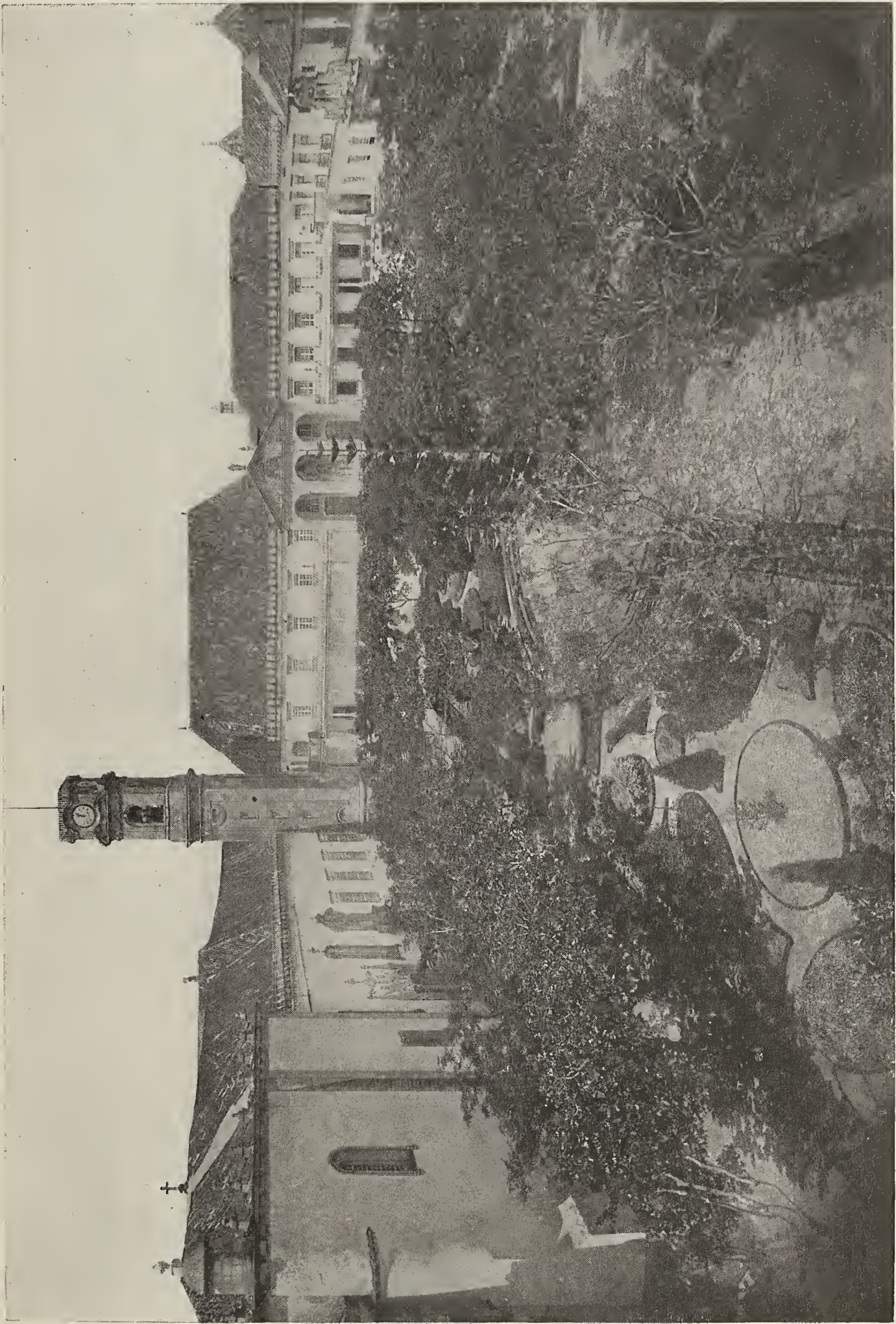
The chief advantage which Americans would discern in using the rug as it is used in Persia, largely to the exclusion of other forms of ornament as well as furnishing, would be in the vast saving of anxiety in the matter of labor, and in its admirable cleanliness. This, cannot, however, be considered a factor in the Persian system, for servants there are as plentiful as the leaves on the trees and are content, almost, to give their labor in exchange for what we would count the bare necessities of life. With this abundance of help the task of house-cleaning is reduced to a minimum and robbed of its chief terrors. But the Persian's choice of the rug for such universal use must rather be credited, as has before been suggested, to his esthetic tendencies and his fondness for what conduces to perfect ease of mind and body.

*John Kimberly Mumford.*



*One of the Gates of Teheran*





A PORTUGUESE GARDEN

AT THE UNIVERSITY OF COIMBRA



*"The Briars," Bar Harbor, Maine*



THE MARBLE BENCH

"THE BRIARS"



"THE BRIARS," BAR HARBOR,  
MAINE.

THE GARDEN OF MRS. MONTGOMERY SEARS.

ALONG the northern Atlantic sea coast the climate is very favorable to the culture of flowers. Many things which but fifty miles away eke out a starved existence find in its atmosphere an amount of moisture that gives them a radiant perfection dear to the lover of flowers. To this rule the Island of Mt. Desert is no exception, yet the general culture of flowers there is a thing of recent years. Some among the few who visited the island twenty-five or thirty years ago remember how rare it then was to see even a few blossoming plants about a cottage door, but all that has been changed, and nowadays the island is full of brilliant patches where flowers are grown for pleasure or for profit. The common flowers are there in profusion; masses of nasturtium, sweet peas and larkspur are seen near every house. But in spite of the ease with which the garden grows, few people at Mt.



A TANGLED CORNER

Harbor. Coming from the ocean side, by a path shut in by evergreens, one becomes conscious of a wealth of color and of a combination of delicious odors. All this brilliancy and sweetness is contained in a plot of ground little more than fifty by one hundred feet, once used as a tennis-court. The wire netting which formerly confined stray

balls, still remains, though quite concealed by a luxuriant growth of white and purple clematis. Beneath this blooming hedge is a border of perennials,—tall phlox, blue larkspur and funkia,—and in the midst of the garden is a circular space paved, like all the paths, with bricks. Its center is held by an inverted Roman capital on which sits a great Italian pot filled with white Marguerites. A network of straight paths encloses flower-beds of varying size,—given up for most part to annuals. The tall evergreens surrounding the garden ward off

"THE BRIARS"

high winds, and at the same time seem to increase the strength of the sunlight. With such protection, and with the moisture-laden sea air no wonder the flowers bloom so gaily.

Each bed is in itself a pleasure, whether but one kind of plant occupies the space or two or three are put together. But this is inevitable since the planting is done with care and forethought, by one who has the fine

In delightful contrast to such random gardening is the tiny formal garden at "The Briars," tucked away among the dark spruces within a hundred yards of the rocks at Bar



*"The Briars," Bar Harbor, Maine*



A SEA OF BLOSSOM

"THE BRIARS"



THE CUT-FLOWER GARDEN

"THE BRIARS"





AN ANTIQUE FRAGMENT

“THE BRIARS”





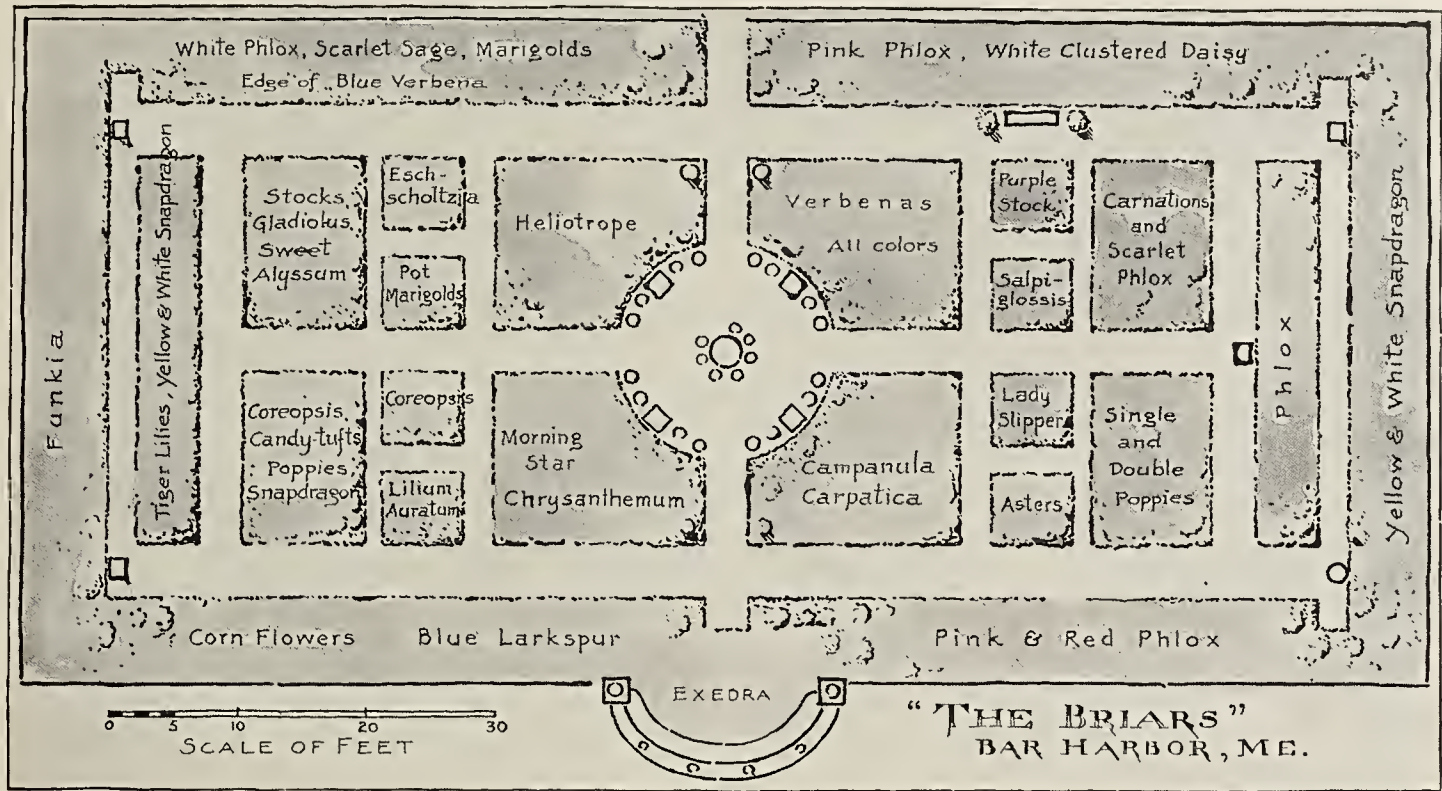
THE GARDEN'S CENTER



THE EXEDRA

"THE BRIARS," BAR HARBOR, MAINE





PLAN OF "THE BRIARS"

BAR HARBOR, MAINE

*As Planted in the Summer of 1901*

perceptions and the creative instinct of an artist. Tall Japan lilies form a backing for yellow and white snapdragon. Gladiolus, red and white, towers above a bed of sweet alyssum. One of the larger beds is given to heliotrope, another to verbenas. Poppies are there in full glory, yellow, red, pink and white, their gray-green leaves and tall flower stalks crowned with shapely pods, a beauty in themselves even after the flowers are gone. On one of the longer sides of the garden is an exedra backed by white pine trees. There one may rest in the shade and drink in beauty and fragrance. Pots of white geranium stand on the wide back of the curving seat and

slender yew-trees mark its ends. In many parts of the garden are old Italian marbles, supporting newer flower pots from the same land of gardens, gay with blooming marigolds and geraniums. A carved marble bench calls one to rest among the tall phloxes in front of a bed of pale purple stocks. At the end of the main path a fragment of what seems to have been a pedestal, bearing Latin inscriptions and armorial bearings, holds water for the birds. The inscriptions seem particularly fortunate for a garden, since the writer gives thanks for health and happiness returned to him by communion with nature in some happy valley beneath the outspread stars.

DELITVI-IAQ

ASTRA-PA

TENTMI

HIMVNE

REVALLIS



HACFRVOR

HACDOMI

NIVALLE

REPOSTA

SALVS





IN A TYROLESE HAMLET NEAR KLAUSEN



TYROLESE ARCHITECTURE.<sup>1</sup>

## VI—DWELLINGS.

IN examining the domestic architecture of the Tyrol, one cannot but notice that its results have been arrived at under conditions not entirely unlike our own. During the early years of American life, when many buildings were reared from an urgent necessity for shelter, and architectural feeling was derided as a thing esoteric and useless, the houses of our middle-class rural population expressed human traits similar to those which enter into the nature of the Tyrolese. Both peoples were freedom-loving Anglo-Saxons, dwelling in the same climate and winning their livelihood by the same means. Both in their struggle for existence freely showed a scorn of rigorous formality, and a rugged impatience of the superfluous. Utilitarian ends had full sway and the quickest and easiest means of housing himself and his family were followed alike by the early American and the Tyrolese. The love of home was strong in both peoples; so much so, indeed, that removals from one house to another were rare events, to be avoided as much as possible, and always regarded as momentous. A Tyroler, for example, forced to emigrate, never fails to carry with him a home-baked crust; and prayers for his safety are continually offered in his absence. And

this is but one way in which the mountaineer's love for his fireside is bound up with the deepest superstitions of his heart.

The Tyrolese love of house and home is no better exemplified than in the portentous preparations for a removal. When a family must, at last, change its place of abode, the daily prayers and devotions increase in fervor, with the hope of preventing any evil spirits from hovering over the dire occasion. The day arrives to vacate the old home, and all members of the family solemnly gather in

front of the hearth, and the eldest prays. Then all file out in the order of their ages, and taking great care to step over the threshold and not upon it. As an emblem of good fortune, a slip or root from a tree or vine is taken to the new abode. There the eldest of the family carries before him a crucifix and prayer-book, and he knocks thrice on each door. The rest of the family follow, and all finally assemble before the new hearth-

stone. The prayer-book is then laid upon the window-sill. If the sun shine upon it, a good omen is found; but if it rest under a cloud, there springs a fear of bogies lurking about the house at night in the light of the moon.

With the exception of the feudal structures we have already considered and which were comparatively small in number, Tyrolese domestic building is the architecture of the common people, and it is not modified by great differences of personal wealth of owners. The houses, as a whole, represent a fair aver-



HOUSE AT ST. LORENZEN IN THE PUSTERTHAL

<sup>1</sup> See HOUSE AND GARDEN for December, 1901, January, March, May and July, 1902.





AN OLD HOUSE AT NALS



THE PARSONAGE AT GAIS





A COTTAGE IN THE FIELDS

TYROL

age of comfort and homeliness unmarred by a too vulgar show of splendor at one end of the scale of prosperity and unhappy squalor at the other. Four walls and a roof,—those essentials of a house which we know from childhood,—is the beginning and the end of a vast number of the dwellings. Diagonal or outlying wings and irregularities of plan were eschewed, so that one roof might cover all. Because they are expensive and difficult of construction, curves were avoided, and the Tyrolian always contented himself with materials which were close at his hand. Structural ornamentation he used charily, and frequently a single feature of such elaboration sufficed for him to lavish his limited resources upon, while

the remainder of the structure was left rudely bare. The comparison between these ornamental parts and their bald backgrounds is very striking; and it can be seen in every



ON THE BRENNER ROAD

TYROL





COTTAGES AT WOLKENSTEIN

section of the country. The balcony of the house at Laatsch is a good example, likewise the rich corner-bays and the highly ornamental window grills which appear on a great many houses against walls of perfect blankness.

But the Tyroler has not been content to let the shell which protects him stand through the course of years without ornamenting or elaborating it. He is not so stoical at heart as his hunting deeds and songs would have us believe. A little heritage of artistic feeling is his; and in the endeavor to express it, he soon plies himself with brush and color about his humble abode. Wall surfaces—great sweeping areas of plaster rough or smooth—await him, and there he traces his family lineage, a Scriptural story or an event of local history. He delights in painting huge sun-dials on his walls; and the hours he lays off on fantastic banners, floating down half the height of a façade with perhaps a few chubby Tyrolese cupids peering from the folds to watch the finger of the sun.



A HOUSE AT WEISSENKIRCHEN

STEIERMARK



In one way the architecture of the Tyrol assumes a character peculiar to itself. This is by the absence of brickwork. Stone and wood exclusively are used; and if it were necessary to divide the buildings into two classes, the division might follow these heads. Such a classification would be inaccurate and misleading, however, because the combination of wood and stone is often seen in a single building. The union is invariably pleasing. An impressive contrast of browned timber eaves against light gray walls is a common sight, and may be seen at Eppan, Laatsch, Brixlegg, Klausen, and in a hundred other examples in the villages or standing apart upon the highways. The rubble walls are commonly plastered with a roughcast; but as that treatment, in effect, reproduces the general form and color of the stonework underneath, the architectural features which are found in the end are essentially those of masonry. By the simple means of forming whole gable-faces of wood



A PEASANT'S HOME NEAR KLAUSEN



ON THE ROADSIDE AT LAATSCH

UPPER VINTSCHGAU, TYROL



the contrast we have mentioned is enhanced; and again, by the introduction of an inset balcony within this gable-face, still more beauty and variety is obtained. The houses here illustrated at St. Lorenzen and at Cortina show this feature in its usual form; and in a hamlet near Klausen may be seen another method, frequently followed, of constructing a balcony at the base of the roof under the eave.

no fixed rules. Nor is their art a conscious possession. Religious faith so dominates the Tyrolese mind that the little else which issues therefrom is fantastic, if not pathetically puerile. Heine thought the Tyrolese "handsome, gay, honorable, brave and unfathomably *bornés*;" and he remarked with more cynicism than truth, "They are a very healthy race, perhaps because they are too stupid to know how to be ill." Catholicism



A CHARACTERISTIC COURTYARD

EASTERN TYROL

To characterize this dwelling architecture would be not to mention positive attributes, but rather to call attention to an endless diversity resulting from the fact that the Tyrolese builders have not aimed to follow any particular style; in fact, they have been altogether untrammelled. Nowhere else, so much as here, has the dominance of types held so little sway. The traditions of a mountain people are free, and their art knows

is the strong thread that binds together divers factions and the people of many districts separated by natural barriers. Beyond this unifying influence variety and individuality have full play. Each house is distinct, sufficient unto itself and unlike another. Personal conceits as well as local beliefs and superstitions can be readily traced in the eccentricities of architecture, some of which bid one pause and eagerly inquire. It was



but the idiosyncrasy of an owner that the crude tablet was built in the wall, that the vine emerges from the middle of a roof, that a weather-vane is cut into curious shape, that an inscription, laboring across a wall, records a minor incident in a narrow human life.

To better understand the vagaries of the buildings the configuration of the land must again be taken into account. Horizontal planes are few, not only those suitable for actual building sites, but those which give a horizon by which the eye may



AT WAIDBRUCK

measure nearer objects. The true vertical is also difficult to realize, so insistent are the oblique lines of the mountain sides. The upheavals of centuries ago are pausing still in the ranges they have made, and all landscape backgrounds are irregular, all lines are free. The effect of this upon man's labor is a lack of symmetry, a want of balance, an irregularity as wayward as the winds which course through the valleys. The classical plan of a main building with equal and symmetrical outlying wings, the acme of



AN INN AT KLAUSEN

TYROL



esthetic satisfaction in a level or gently undulating landscape, would be false and valueless here. Likewise is the graceful pediment and colonnade out of place where they cannot be related to a horizontal earth. Such amenities of architectural design are unrealized, and the Tyrolese houses are unstudied, stern in mien and heavy in their massing, if not indeed clumsy.

Little attempt is made to provide a setting for the buildings, not even by the simplest of base courses; and any system of terracing, either in earth or stone, was probably far too expensive for the average Tyrolese householder to strive for. In the country districts, dooryards and small kitchen-gardens, closely connected with the house, serve to heighten the cheerfulness of the home. A hazel-tree is planted beside



HOUSE AT CORTINA, IN THE DOLOMITES

the entrance door in the belief that it protects the house from lightning; and if it be upon the open roadside, a few yards distant a shady copse provides a retreat from the house. Windows are invariably casements, and the sash in opening battle with a mass of vines

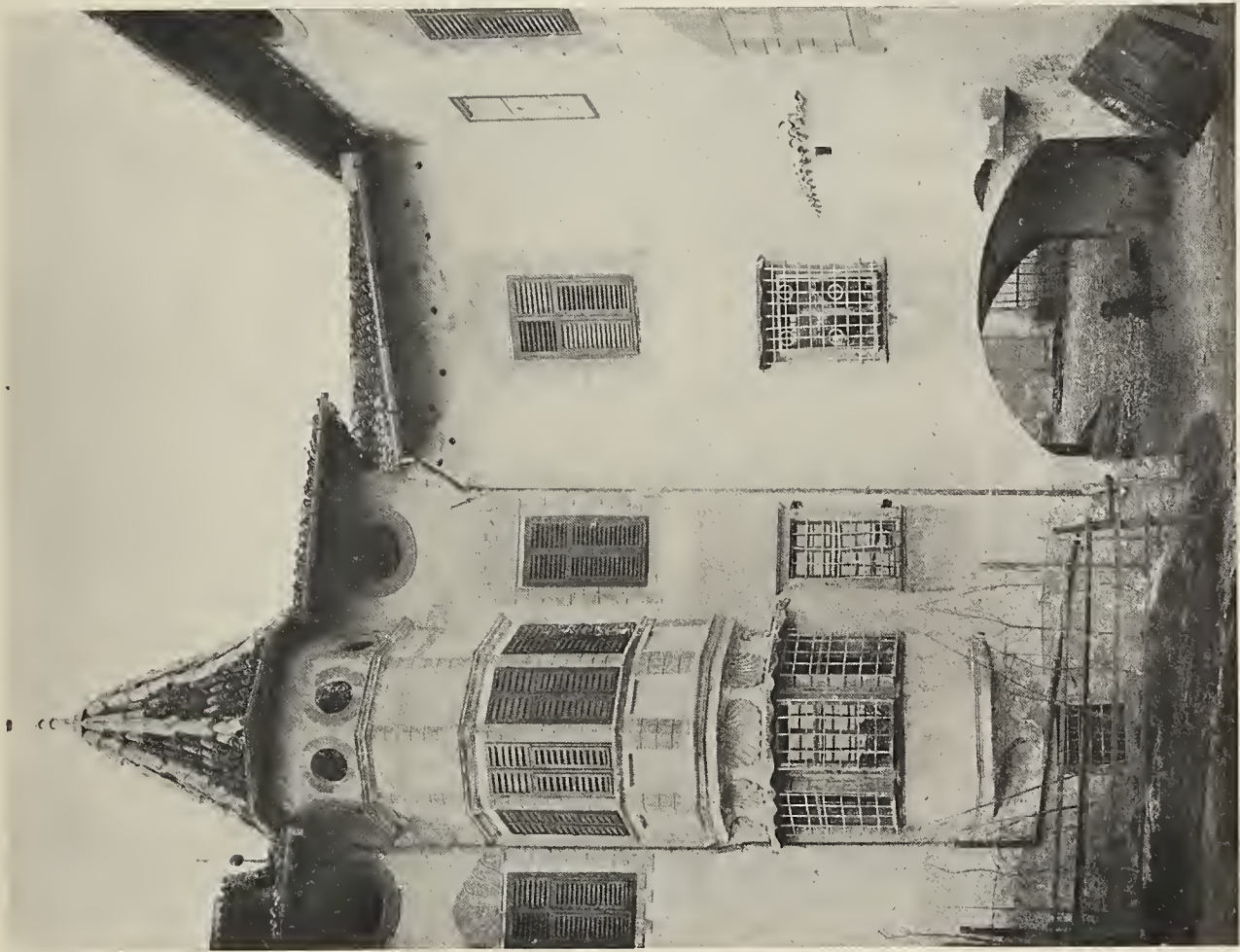
reaching from ground to roof and half-hiding a votive panel set within a tiny niche in the wall. Young tendrils creep around a picture of the Madonna fastened or painted upon the wall, and they join with the swinging garlands of potted plants arrayed upon the window-sills.

So apparent is the want of symmetry that one is led to suppose it to be a painful shock for a Tyroler to enter his home by a door which was in the center of his house. He serenely builds his roof so that the peak of the gable is

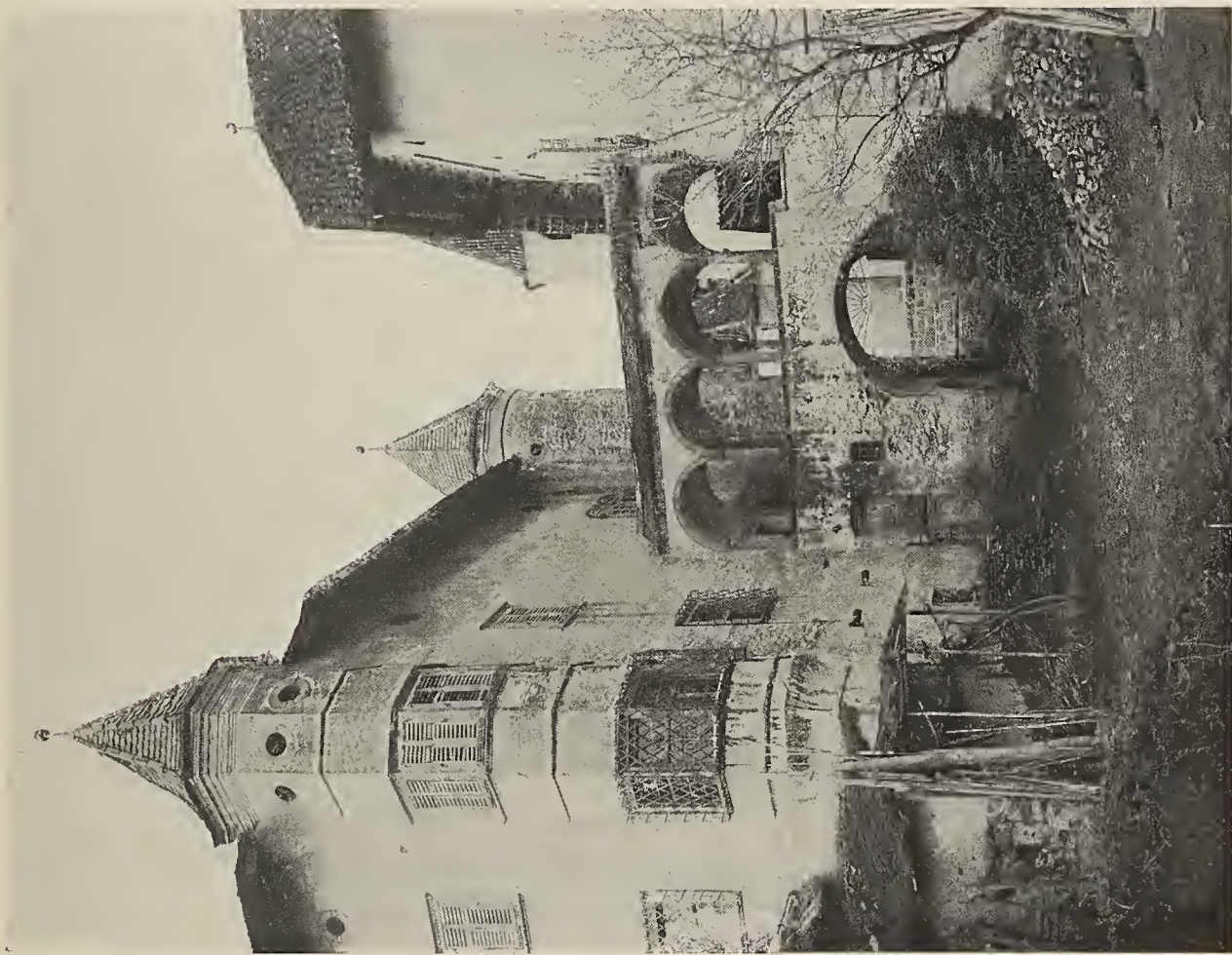


ON THE ROAD FROM INNSBRUCK TO HALL





AT REINSBERG (EPPAN)



AT ST. MICHAEL (EPPAN)





A ROADSIDE HOUSE AT BRIXLEGG

NORTHERN TYROL

upon one side instead of the center of the end wall, and the little window near the apex is uncomfortably awry. Even elaborate decorations are rarely honored with a central position on the façade of the house, but are placed at random. If a large *erker* should uphold one corner of the building, seldom would a balancing one be found upon the opposite end, which would lead us to believe that the Tyrolese are as doubtful that one can never do a good thing twice as they are sturdy in the belief of "Let well enough alone." In the southern parts of the province, only, can it be said that this scorn of symmetry is somewhat mitigated; but we must remember that the house at Cortina is not far from the Italian frontier and such symmetry as its gable-end

presents would be most unusual farther north.

A stable and a barn are combined with many Tyrolese homes under the same roof: in the case of chalets, a universal custom. Great trellises are attached to the houses for drying hemp and grain. A curious extreme of picturesqueness is reached in the little groups of these timber buildings without which the mention of Tyrolese architecture would be incomplete. They are perched high upon the mountain sides and far from towns. "Though they rest upon foundations of pine logs," says a well-known French traveller, "though their basements are composed of shapeless rocks which the torrent has brought down from the heights, these chalets lean to the right, to the left, and



forward, as if they were going to tumble down, without the peasant taking the slightest concern of their evolutions. Over the wooden gallery, which runs around the first and only story, clammers the green vine; under the great roof, made of the bark of trees, which the wind would carry away if the heavy stones scattered over the roof should not offer the resistance of their weight, are fastened snow sledges in readiness for the winter. In the most modest of these chalets the stable is separated from the dining-room only by a door which no one takes the trouble to close, and thus the cow, the goat, the Tyroler, his wife and his children make a single family



A CORNER IN TRENT

united by the tenderest ties. When the children are not running over the rotten straw of the stable, the goat comes to browse upon cabbage-leaves in the low living-room; and on cold winter evenings, the cow takes her place before the hearth, where a pine log burns. When the chalet has a second story, one arrives there by a sort of ladder leading to a gallery, which encircles the little house, and from which one enters the extremely neat and cleanly bed room where all the family sleep pell-mell, and where the cow and the goat are forbidden only because they cannot mount the ladder."

*Herbert C. Wise.*



*A Tyrolean Farmhouse*





AT BALDON

OXON



OLD COTTAGE

BURHAM





THE GARDEN FRONT

DUFTON MANOR



THE REAR

CHORLEY HALL FARM



A program of the competition for the proposed McKinley Memorial in Philadelphia has just been issued. The work is to include a portrait statue of the late President, together with a suitable architectural setting. All sculptors, without restriction as to citizenship or nationality, are invited to compete by submitting designs in the form of plaster sketch-models to be prepared at a scale of one and one-half inches to the foot. These models must be deposited with the Secretary of the Committee between February 2 and March 2, 1903. In order to afford the freest scope for a sculptor's ability, no restrictions are made as to size or materials of the proposed monument, but only its cost. This is not to exceed \$30,000.

A jury of award will be composed of Messrs. Wilson Eyre and Theophilus P. Chandler, appointed by the Pennsylvania Academy of the Fine Arts; Edward H. Coates and Charles E. Dana, appointed by the Committee on Works of Art, Fairmount

Park Art Association; J. Q. A. Ward and Paul Bartlett, appointed by the National Sculpture Society, and Frank Miles Day, appointed by the Philadelphia Chapter of the American Institute of Architects. These gentlemen will determine the five best designs to be awarded \$500 each and the best design of all suitable for execution. The site selected is in front of the east wing of Memorial Hall in Fairmount Park. The statue is to face upon a drive lined with a single row of young trees. Directly before it a similar drive, at right angles with the first, terminates. Behind it, about a hundred and twenty feet away, will be a classic building of gray stone, half vine-covered. The cornice lines of the building are all horizontal and about its base are masses of flowers and shrubs. Intending competitors should remember that their work may be seen from all sides, and they should have knowledge, too, of a colossal bronze Pegasus and the Smith Memorial, both of which are near by.

THE rose is glorified and capitalized throughout Miss Jekyll's and Mr. Mawley's "*Roses for English Gardens*."<sup>1</sup> In turning its pages an observing reader may find also much that will apply to roses in American gardens, for there are many well-known hybrids which are common to both England and America, while an intimate knowledge of their habits and their usefulness for certain artistic ends has not yet been satisfactorily set down for America alone. To all of the favorite old varieties is added a list of the new sorts which can be depended upon in the garden and the discovery of which, the authoress remarks, is "one of the most distinct and wholesome effects of the spread of garden knowledge."

To a part of the volume which deals with the culture of the rose is contributed the practical experience of Mr. Mawley. The conditions, however, which govern the pruning, the propagation of roses, the care of roses under glass and their preparation for exhibition are so dependent upon locality, climate and chemical nature of the soil that the information given is unfortunately useful

only to the English reader or to the horticulturist. It is rather the esthetic effect of the rose, its place in the garden, its part in a general scene, its harmonies of color (even in its dead foliage in winter) that constitute for Americans the chief value of the book. Roses which love to clamber upon a wall or run along its top, roses for arches, pillars and gateways, screens and hedges, roses for small and enclosed spaces or for open lawns—all these Miss Jekyll describes with enough exactness to lead the amateur and without that scientific detail which dismays him. The value of the rose is dwelt upon for converting ugliness into beauty by prettily wreathing a dead tree-trunk, an ungainly out-building or transforming into a pleasant home a structure which was once a forlorn landmark. Possibilities of a new and greater beauty not yet obtained for the rose garden are hinted at; and garden designers in America may well profit by Miss Jekyll's advice upon the general arrangement of gardens which are to contain roses, and the position and planting of that important feature, the pergola. Like its companion volumes, the present book contains a great number of illustrations beautiful in their subjects and of that fine technical quality which only English printing ink can give.

<sup>1</sup> *Roses for English Gardens*, by Gertrude Jekyll and Edward Mawley. 166 pp., 192 half-tone ill. Imported by Charles Scribner's Sons, New York. Price, \$3.75 net.





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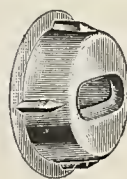
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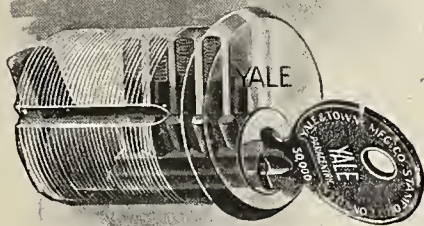
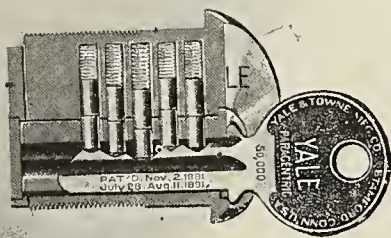
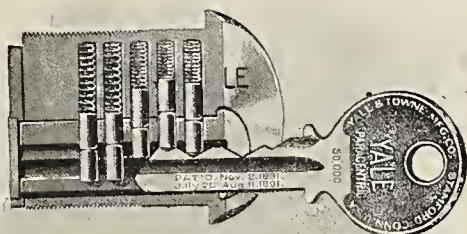


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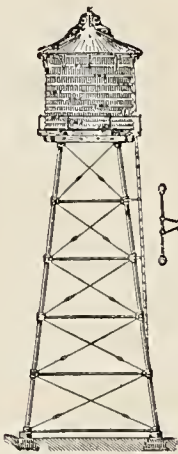
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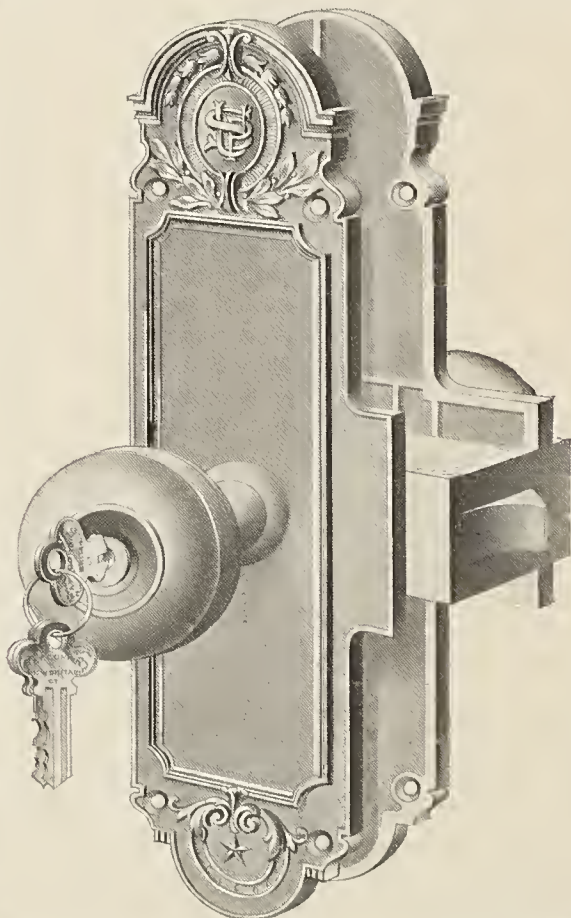
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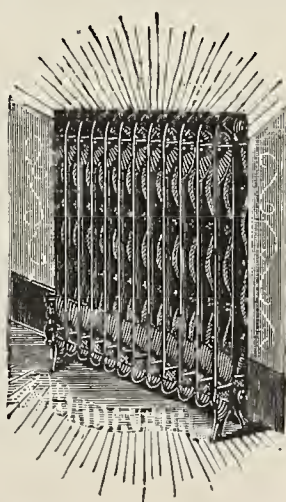
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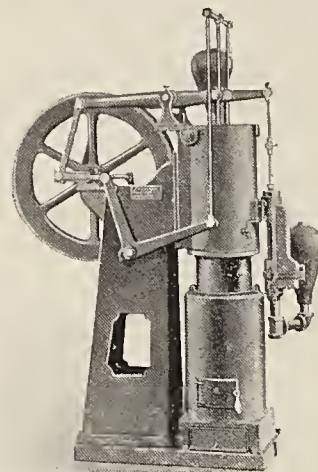
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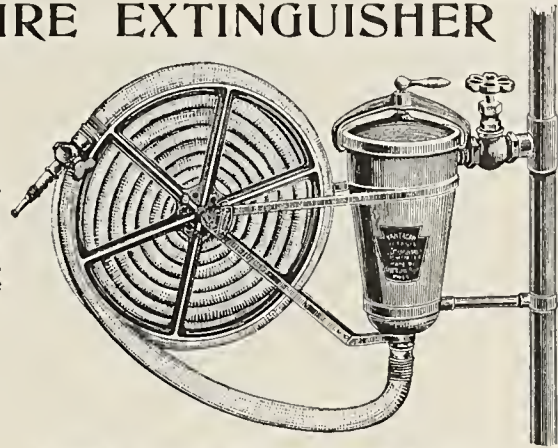
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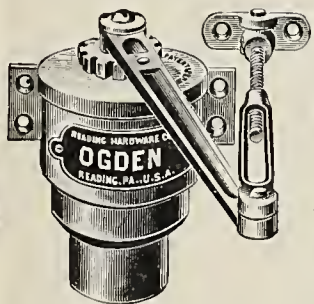
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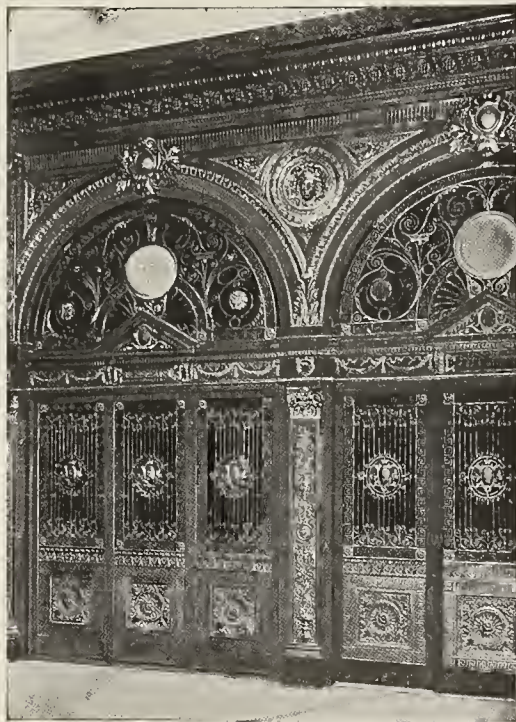
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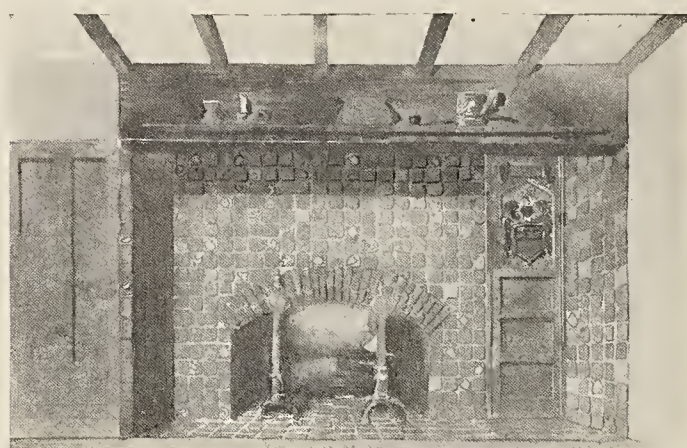
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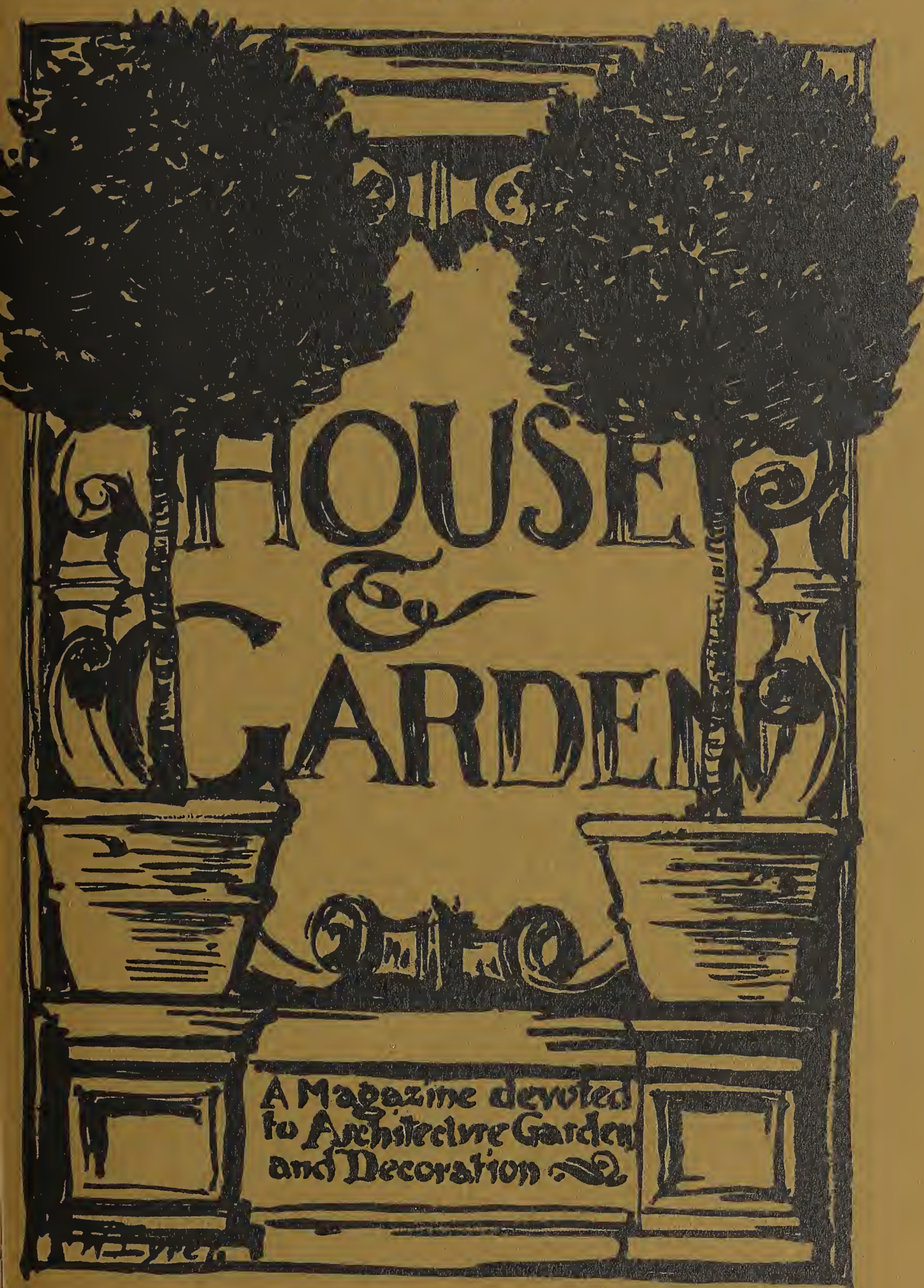
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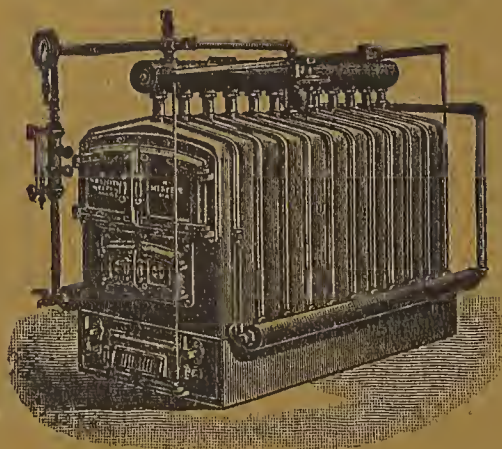
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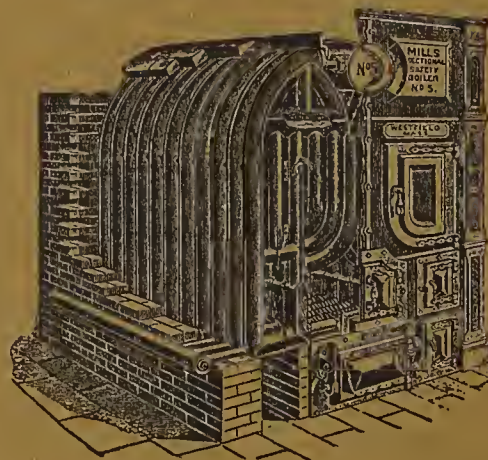
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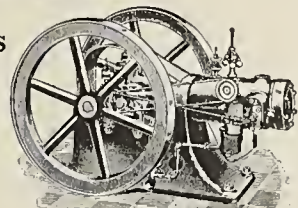
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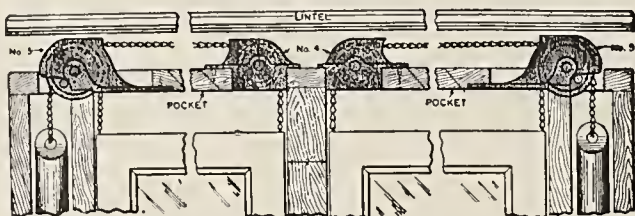
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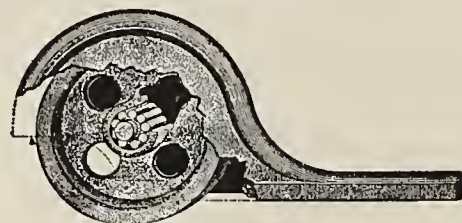


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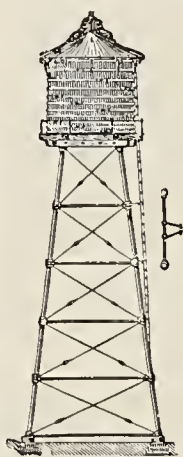
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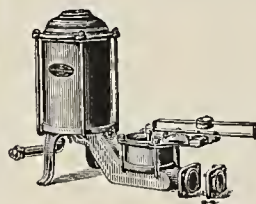
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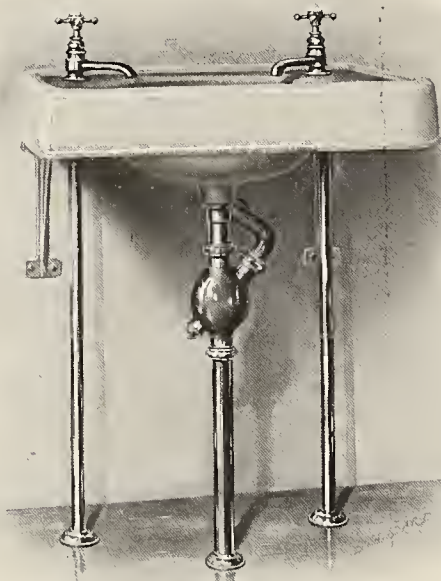


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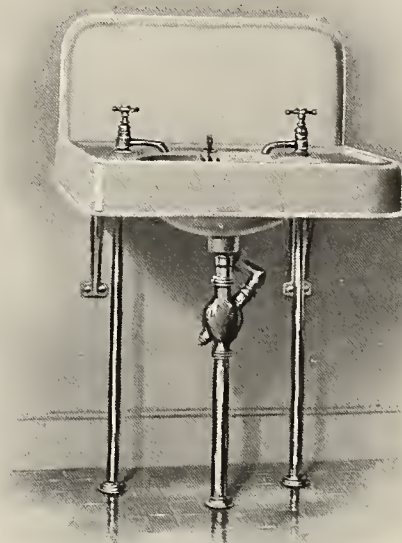


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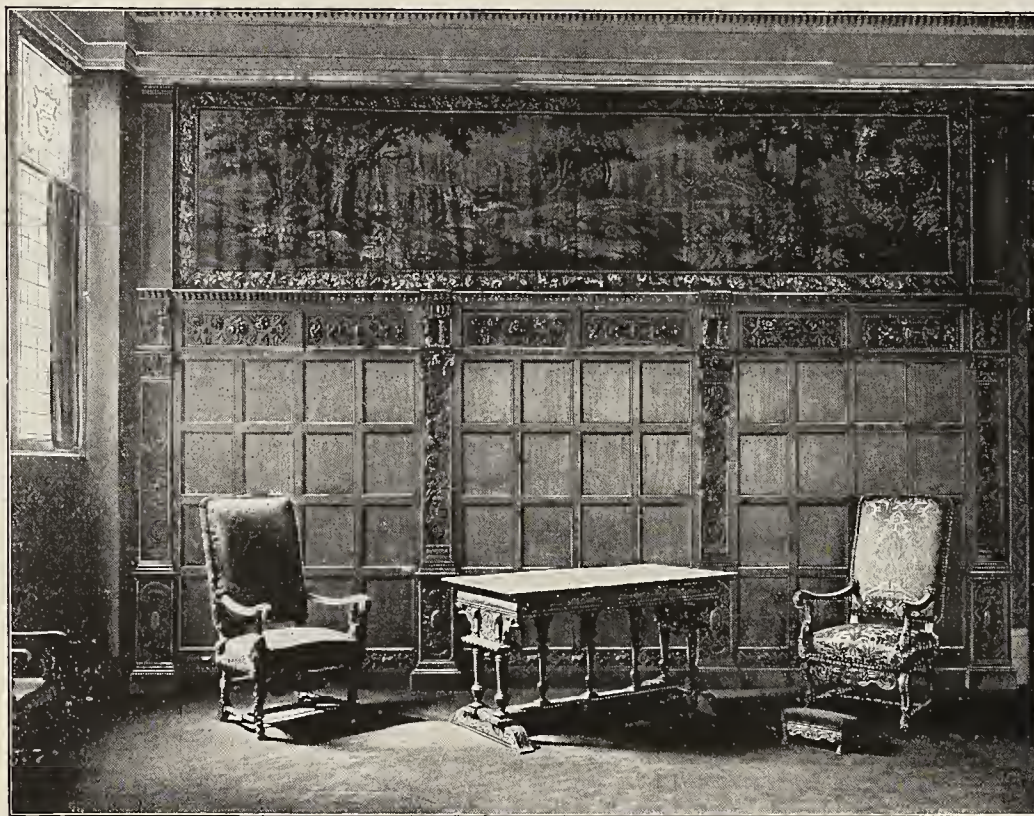
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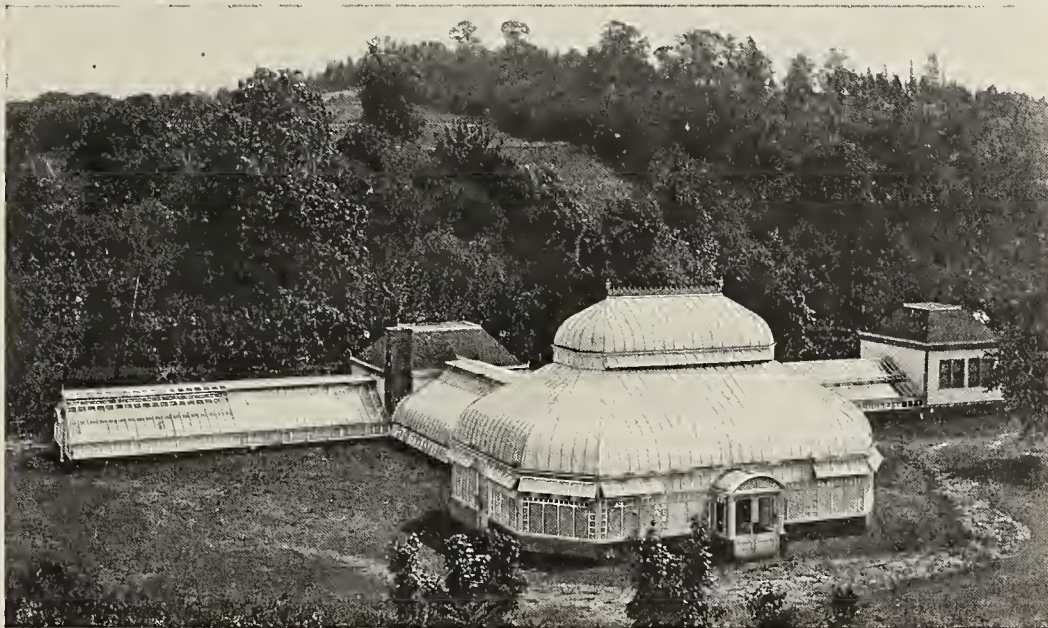
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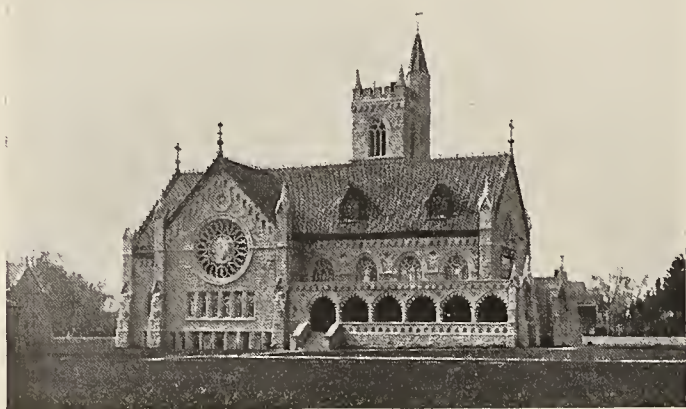
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THE MANSION AT MT. VERNON



# House & Garden

Vol. II

OCTOBER, 1902

No. 10

## THE GARDENS AND GROUNDS OF MOUNT VERNON, VIRGINIA

IN the fresh of the morning the old garden was a place of delights. The shadows were still long and held that limpid depth which is of the early day alone. The cool moist air was heavy with the scent of the flowers. The rose, queening it here in the full beauty of her own month of June, was dominant; but as the wind drew gently across the beds and borders, there came a breath of mignonette and a weaving of many delicate and delicious fragrances upon a ground of pungent box.

Bird-song filled the silence of the garden. Catbirds piped their tuneful varied airs, in the intervals of breakfast, and the wood thrush, hid in a leafy bosquet, dropped slow notes silver clear and sweet. The squirrels, too, find thicket here and were skurrying about in numbers, very tame.

We came into the garden not by the wicket from the lawn but from the road behind the "quarters" and greenhouses. One sees the garden thus more in its relation to the lawn and to the house. In the front of the picture some quaint box-bordered beds hit just the right key in the impression.

Beyond these, tall box hedges, clipped flat

on sides and top, enclose large rectangles where flowers are set in geometrical figures. To right and left the garden spreads its length, and beyond its farther wall rise masses of foliage from the trees about the lawn through whose boles and branches the white walls and red roofs of the "mansion" and dependencies gleam.

In the box borders at our feet are clumsy and involved patterns, of a formal sort and rather Dutch in suggestion. These and further traces of topiary art near by witness the hand apparently of some schooled gardener of the eighteenth century Old World who was employed at Mount Vernon toward the close of Washington's life. There is a tradition that his diploma, engrossed in Dutch, is extant among his descendants in Alexandria.



THE PORTER'S LODGE

MT. VERNON

The main lines of the garden—defined by gravel walks and box hedges—still conform to the simple plan of the old map said to be from Washington's hand, the original of which is in the Toner Collection of Washingtoniana in the Library of Congress, in charge of Mr. Lawrence Washington. The only later map I have been able to find is one of the present estate of Mount Vernon,





THE HOUSE FROM THE GATE

MT. VERNON

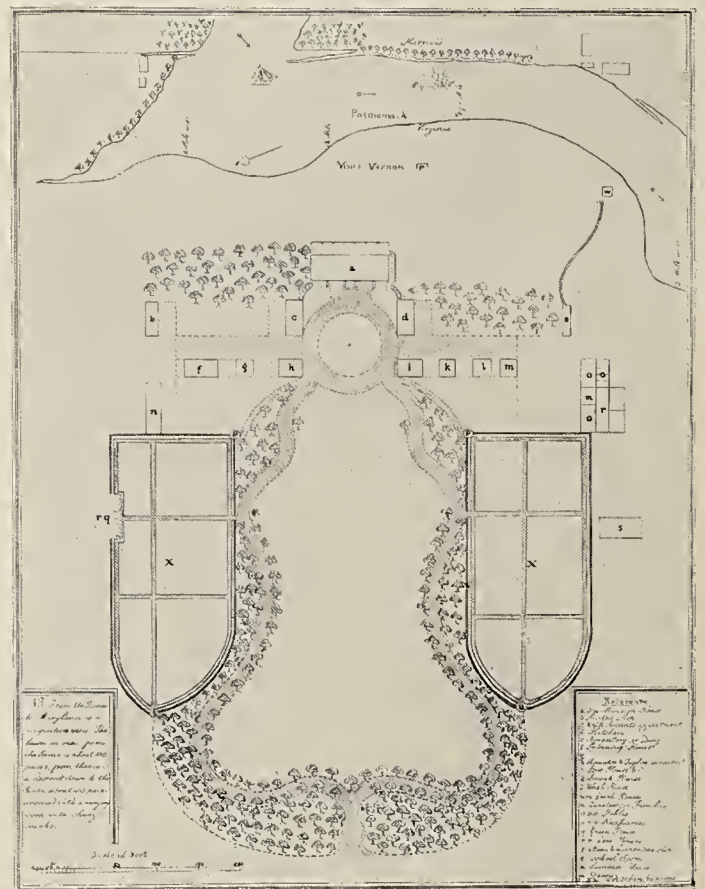
made under direction of the Chief of Engineers of the Army, and as yet unpublished, of which I was courteously allowed to make the partial tracing given here. On the old map both walled gardens are designated "Kitchen-Gardens" (marked X X on the plan) but the north one was devoted entirely to flowers, whose overflow partially invaded the south garden as well.

The Washington Diaries, though full of reference to the lawn trees, contain little as to the planting of the gardens. We read that the conservatories held many rare plants, in some cases presented by friends, but mostly bought at the famous gardens of John Bartram the Quaker, a horticulturist of note in his day, near Philadelphia. Bartram, dying during the war of the Revolution, was succeeded by his son William who had also earned some reputation as a botanist, and who was consulted in the arrangement of the Mount Vernon Conservatories. The first greenhouses were destroyed by fire in 1835, when the house itself had a narrow escape, but they were rebuilt as before. Others have been added along the east wall, and between these and the little "Spinning House and the Shoemaker's and Taylor's Apartment" is a small rose-garden.

The Mansion grounds contain some twenty acres, the plan of which, by no means elaborate, is chiefly interesting as embodying Washington's idea of the proper fashion for a gentleman's place. It is symmetrical and

well balanced, very practical in the disposition of buildings and treatment of grounds, and secures the stately effects of order and formality, while not ignoring the possibilities of the site for a freer landscape composition in parts.

Thus the public approach from the highroad in the west was laid out on strictly formal lines with a long straight avenue leading in from the lodge-gates, while from the piazza on the east side of the house, where the intimate life of the family and its close friends was lived, the eye was



WASHINGTON'S PLAN OF MT. VERNON

- |                                      |                             |
|--------------------------------------|-----------------------------|
| a—The Mansion House                  | l—Wash-house                |
| b—Smith's Shop                       | mm—Coach Houses             |
| c—White Servants' Apartment          | n—Quarters for Families     |
| d—Kitchen                            | ooo—Stables                 |
| e—Repository for Dung                | ppp—Necessaries             |
| f—Spinning House                     | q—Greenhouse                |
| g—                                   | rr—Coxe Houses              |
| h—Shoemaker's and Tailor's Apartment | s—Barn and Carpenter's Shop |
| i—Storehouse, etc.                   | t—Schoolroom                |
| k—Smoke-house                        | u—Summer-house              |
|                                      | w—Dairy                     |
|                                      | xx—Kitchen-Gardens          |

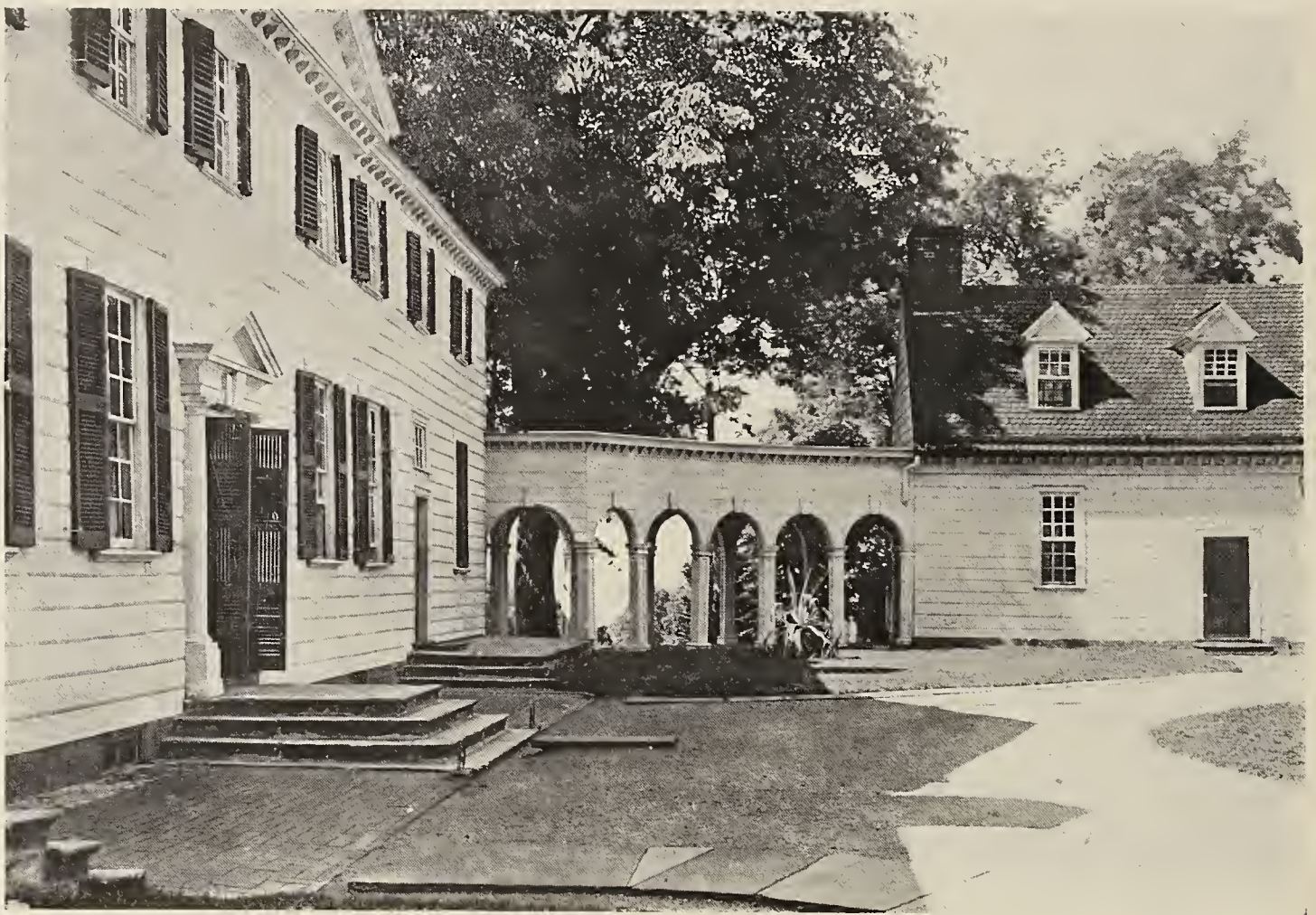




THE WEST FRONT OF THE HOUSE

MT. VERNON





THE WEST FRONT AND PASSAGE TO THE KITCHEN

MT. VERNON



THE LAWN FROM THE WEST DOOR

MT. VERNON



pleasured with the natural beauties of wood and river. The east lawn slopes away from the house in a gradual descent toward the river with reaches of greensward broken by parked tree masses merging into a hanging wood upon the acclivity of the bluffs. These fall away rapidly to the river shore; and the wood, left in its natural state, served to hold the soil in place upon the escarpment of the bluff against the scouring of torrential rains. A footnote in the old map reads:

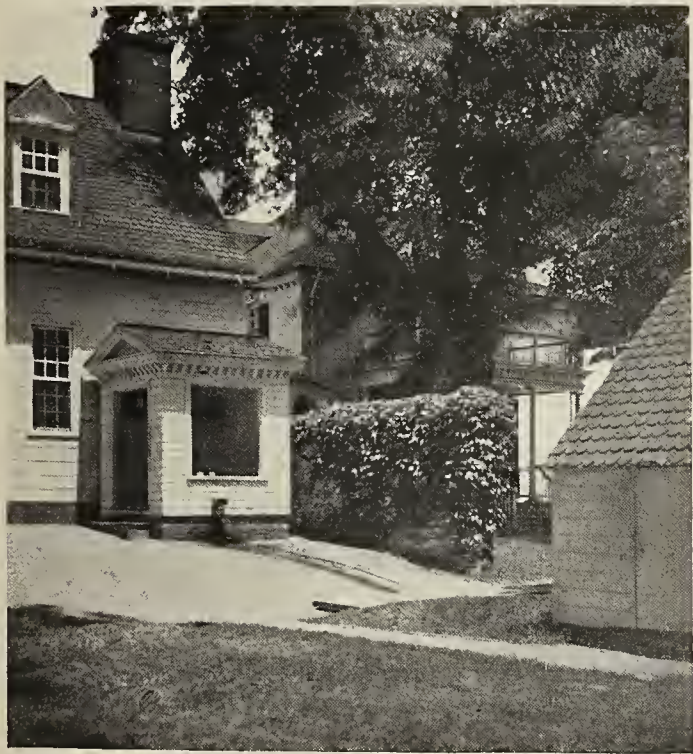
*"From the house to Maryland is a perspective view. The lawn in view from the house is about 100 paces. From thence is a descent down to the river, about 400 paces, and adorned with a hanging wood with shady walks."*

In the old days before the War, Washington followed the hounds among his neighbors and kept up a kennel of good dogs. Some of the favorites' names, to be found in one of his housebooks, have a tuneful sporting ring to them, as: Vulcan, True Love, Ringwood, Sweet Lips, Singer and Forester, Music and Rockwood. Lafayette sent him a pack of French stag-hounds in 1785, but finding them fierce and troublesome, he gave them away and stocked his park with Virginia deer.



THE PROPERTY AT MT. VERNON  
From a map in the Chief Engineer's Office, U. S. Army

The level sweep of the lawn seen from the north end of the portico has a less grandiose beauty. The trio of elms grouped about the ice-house, the ivied wall with a gable of one of the "quarters" beyond, and a broad field of wheat against a dense mass of forest on the left combine in an effective bit of landscape. The west lawn, as a whole, is best viewed from the stone platform and steps at the west entrance door. Here Washington set up the historical surveyor's instrument and read the bearings of the various tree-sites as he determined them, having personally chosen the trees for transplanting from the finest in his forests, as he rode about in the early morning over the estate. The plan of the shaded drives which flank the lawn is regular without stiffness, and the eye follows agreeably the flowing lines until they converge at the entrance gates. As one strolls under the dappling shade, these curves give an effect of changing views which a straight avenue lacks. From this approach the buildings close the perspective in a well-balanced and very dignified grouping. I chose for the photograph of them, as giving the most effective ensemble of Mount Vernon, a point in the axis of the lawn of which the house axis is a prolongation. Here one has the mansion in elevation with its wings—the kitchen on the right, the office on the left—joined by graceful curved



THE WELL HOUSE

MT. VERNON



arcades to the main building in a very agreeable symmetry.

Upon the map one remarks that the plan of this lawn and avenues has somewhat the outline of a bell. As the gravel ways converge to the oval which they describe before the house, on a diameter equal to the full length of the front, there is a heavier massing of trees upon their shoulders, meant to screen the outbuildings which the lay of the ground and other practical considerations bring into

ness, and there is a fine sweep of the Potomac visible over the further treetops. Beyond, the road dives down through groves to the river landing.

I had intended keeping out of this paper matters of history with which everyone is assumed to be familiar, but the master is so closely associated with his home—this precious monument we have of him so fortunately preserved to us—that a few words about his relations to it seem unavoidable.



THE SOUTH END OF THE HOUSE

MT. VERNON

this location. A glimpse along down the front of those on the right of the road descending to the stables is full of interest. The store-house faces the gable of the kitchen, and then come the smoke-house, the wash-house, and the coach house, in this order. The ramp of the well-built road with its cobbled gutters, the grass border against the little houses, and the pyramidally clipped box hedges between them are of a pleasing quaint-

Mount Vernon is rather a modest house, as compared with some of the great places of Colonial Virginia, such as Westover and Shirley for instance, but it has all the appointments and the finished elegance of the house of a gentleman of the times. Washington inherited the estate from his half-brother Lawrence in 1751, the property having come to Lawrence, the older brother, by the death of their father, Augustine, in 1743. It was



a large estate of several thousand acres, on the Potomac below Alexandria, known as Hunting Creek. Lawrence had held a Captain's commission under General Wentworth and Admiral Vernon in their joint expeditions against Cartagena, where the British were defeated, and, being an admirer and friend of the Admiral's, he named the place for him. The estate was bordered by the land of the Fairfaxes on the north and of the Masons on the south. Lawrence, after his marriage with Anne Fairfax, made it his home. George Washington lived here as a boy under his brother's protection. He was a good deal at "Belvoir," the Fairfax place. When Lord Fairfax came out to live in Virginia, where he owned a small principality, he soon made a friend of the boy, had him much about, looked after his seat a-horseback, taught him to ride to hounds over a pretty stiff country, added a London touch to his manners, and looked into his letters and his politics more or less. And the latter probably gave the cynical old man of the world some piquant surprises.

He took Washington, then a boy of sixteen, to survey his lands upon the Shenandoah, and this covered three years of rough work on the frontier. Lord Fairfax built a great rambling log house near the junction of the Shenandoah with the Potomac, and there he lived with his hunters and Indians and a great pack of dogs. Washington made several visits there later during the old lord's life, and this man who had been one of the wits of his day, the friend of Addison and Steele, himself an occasional contributor to the "Spectator," now turned in disgust from the old world to end his days a recluse in the wilderness of the new, must have left a strong impress on the younger mind.

Washington's brother Lawrence was also a personage, and both Mount Vernon and Belvoir were much visited by people of note, distinguished travelers and others; so that Washington's social training was an unusually broad one, although he never visited the mother-country, as did so many young gentlemen of consequence in his day. The ownership of Mount Vernon classed him



THE WALK AROUND THE WEST LAWN

MT. VERNON



among the wealthier planters of Virginia, and his marriage in 1759 to the widow Martha Custis, the richest woman in Virginia, brought him a very large addition to his fortunes. He was then in his twenty-seventh year, a tall fine figure of a man, a member of the House of

Burgesses and already known in public affairs. He brought his wife and her two children, John and Martha Parke Custis, home to Mount Vernon. The house was, at this time, as Lawrence Washington left it: a two storied building of four rooms on each floor with a wide hall on its east and west axis, and a portico toward the river. It stood on an



THE STOREHOUSE, WASH-HOUSE, COACH HOUSE AND STABLES

eminence, of about one hundred feet above the river, sloping down to the shore in broad finely wooded and parked slopes. Washington thus described the site and region: "A high, healthy, country, in a latitude between the extremes of heat and cold, on one of the finest rivers in

the world. . . . The borders of the estate are washed by more than ten miles of tide-water; several valuable fisheries appertain to it. . . ."

When not in attendance upon the Virginia House of Burgesses, of which he was a member for fifteen years,—his family usually accompanying him to Williamsburg and re-



THE KITCHEN-GARDEN

MT. VERNON





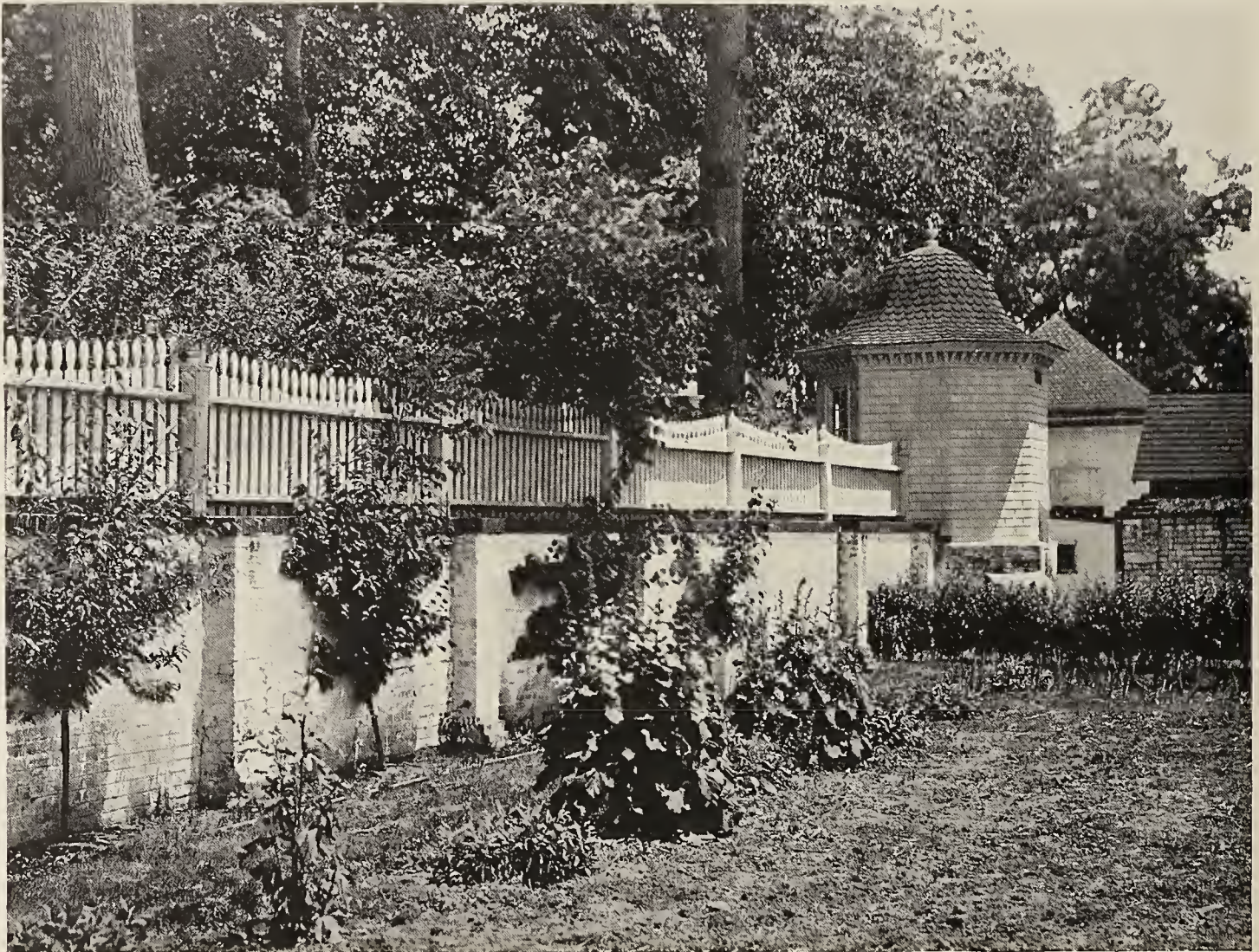
MT. VERNON

IN THE BOX GARDEN



maining during the session,—Washington, barring occasional visits to Annapolis and Alexandria, was with his household at Mount Vernon looking after his productive farms. He had over four thousand acres under cultivation. Wheat and tobacco were the staples which he shipped from his own wharf to

Belvoir and Gunston Hall. All these matters we have mostly from the accounts and diaries of Washington himself, which cover a period of forty years, and they are interesting here as showing the personal habits and tastes of the man who made this beautiful old place, so characteristic of his dignity, his



A CORNER OF THE KITCHEN-GARDEN

MT. VERNON

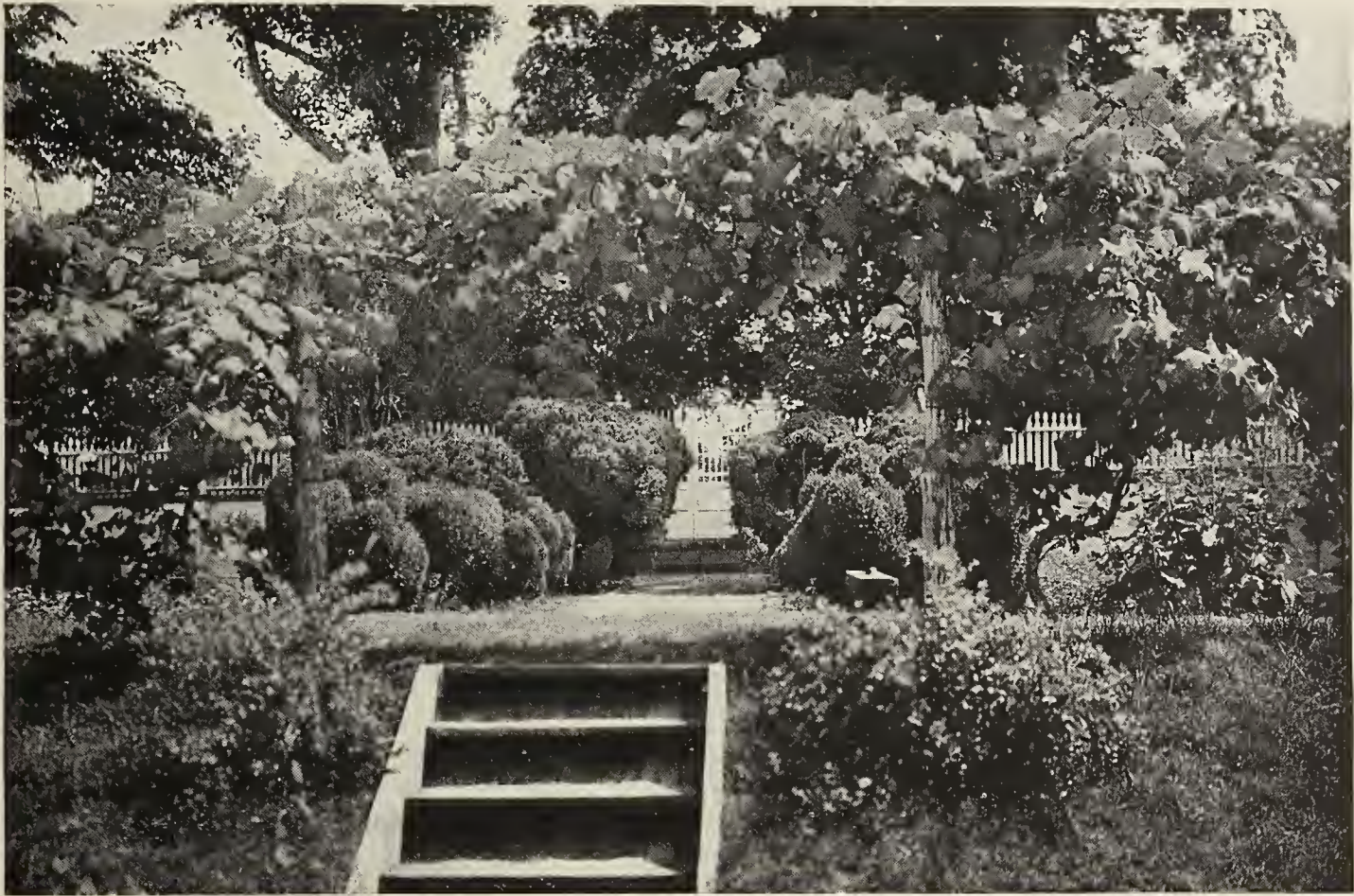
England and the West Indies. His brand of flour was well known.

He had brought out new furniture, and clothes and books at various times, from England. We have description of a couple of very handsome coaches which he imported. He kept good horses and dogs, and drove with the family in a coach and four, with negro postilions in livery, to Pohick Church of a Sunday. He had his barge on the river manned by negro boatmen in his colors. Altogether, he maintained a state equal to that of his neighbors Fairfax and Mason at

modesty, his sense of fitness, and eminent practicality. If one has studied Washington understandingly the place speaks of him at every turn, so strong is the impress of his great personality upon the home he made with his own brain and hand.

After the resignation of his commission to the Congress in 1783 he again retired to Mount Vernon, and there soon found the old house inadequate for the entertainment of visitors who flocked about him. Deciding upon enlargement, he set about making plans for the alteration of the buildings, and for





IN THE KITCHEN-GARDEN

MT. VERNON

*The Gate beyond opens to the Lawn*

extension and adornment of the grounds. He made his own plans, drew up the specifications, and superintended the work in person.

Leaving the old house of Lawrence Washington practically intact he added to each gabled end, extending the roof in hipped form over the new wings. The mansion stands to-day as he left it—the outbuildings and grounds as well, I may add. It has two stories and a generous garret, is about ninety-five feet long by thirty wide, and on the east toward the river, it has a broad piazza reaching to the eaves—its flat roof carried on square columns, above the entablature of which runs a light balustrade. Three dormer windows pierce the river side of the roof; there are two and a pediment, about thirty feet wide, on the west, and one on each end. A small observatory—or lantern—with a spire rides the ridge. The house is entirely of wood and very solidly framed. The outer covering is of broad and thick boards, worked into chamfered panels to give the appearance of cut and dressed stonework. This has held its own as well as any other part of the staunch

old building. The plan shows a wide central hallway into which open, on either hand, two rooms. In the west end of the hall a broad heavy stairway ascends in two runs to the floor above, the arrangement of which is practically the same as that below.

North or left of this hall on the ground floor are reception-room and parlor, opening through into the great drawing-room which was the principal feature of Washington's additions. Occupying the full width of the house this is a handsome room, with panelled walls and a high ceiling richly ornamented in stucco relief. The pitch of the older rooms is low. Those south or right of the hall are a second parlor and the dining-room through which one enters the library and breakfast-room of the south addition, where there is also a small stair to the second floor. This is in short a plan of the house.

At noon we were making toward the old kitchen-garden on the south side of the lawn, and first stopped behind the kitchen for a draught at the well-house against the wall. There is a generous brick pavement here.





OLD BOX IN THE KITCHEN-GARDEN

MT. VERNON



A CORNER OF THE BOX GARDEN

MT. VERNON

*The Small Building is the Schoolroom*



Incidentally the attention to proper paving about the buildings is noteworthy. A broad pavement carries across the whole west front, and there are handsome stone platforms and steps to the outer doors, and walks from the house to the several outbuildings so that one could get about comfortably in any weather. To such details Washington gave close attention.

The kitchen-garden drops down below the lawn in a couple of terraces, a sunny sheltered spot within a goodly wall of brick. On the upper terrace are the small fruits, the herbs and simples, the salads and savories. As we entered, the strawberry beds were sending up into the warm sunshine a fine tempting aroma — to which the camera promptly yielded. Against the warm south face of the wall are the finer fruits, doubtless espaliered in Washington's time, the wall being especially meant for that use as in the English walled gardens.

Here were nectarines, we shall say, the West Indian cocoa plum, apricots, French pears, and some of the finer grapes. The hardier vines are run on a trellis on the edge of the grassed slope to the lower terrace. And

further along under the walls are the beehives, whence comes a deep humming and signs of great activity this warm June day. Here, by the way, my friend of the camera might have found retribution for that little matter of the strawberries, but for the gardener's kindly warning. From the far end by the summer-house, where the master may have rested on a summer's day to con his bucolics or direct horticultural campaigns, or where, in watermelon time on a midsummer moonlit night, he may have set a picket against raids upon the commissary not unlooked-for in these parts, we took a shot down the ranks of young corn and sprouting vegetables of the lower terrace. The picture ends against the east wall, ramping down to the red gable of the stables in a composition having quite an air of old France about it.

On the upper terrace there are bits of hedge-border left. Note the overgrown unkempt old box by the path to the gate from the lawn! And here and there hollyhocks and hardy shrubs make brave play of bloom among the old-fashioned annuals. This friendly assembling of the fruits and flowers



THE QUARTERS

MT. VERNON



is charming. The fresh green of a lettuce bed is delicious against the scarlet poppies. The crisp gray-green roses of the "cabbage-patch" are finely set off by a broad belt of sweet peas in purpling bloom. There is superb decorative suggestion in the pattern of the running cucumber vines against the umber earth. The squash are fine in the juicy green of their broad furry leaves punctuated with yellow blooms. The effectiveness of the vegetables in form and color as a setting for such flowers as chance among them suggests arrangements of esthetic in-

in stone or brick with good broad "cheeks." But what a good landscape-architectural result we have in the arching of the grapevine over its rough posts, through which the eye follows up the gravel path between the old box to the lawn gate! And the shrubs on either flank of the steps occur happily. Beauty is so easily reached in the ordering of simple elements.

Where there is a good wall, as at Mount Vernon—and no enclosure is more economical in the long run, more profitable always, for the kitchen-garden,—it is a pity that it should



THE BARN

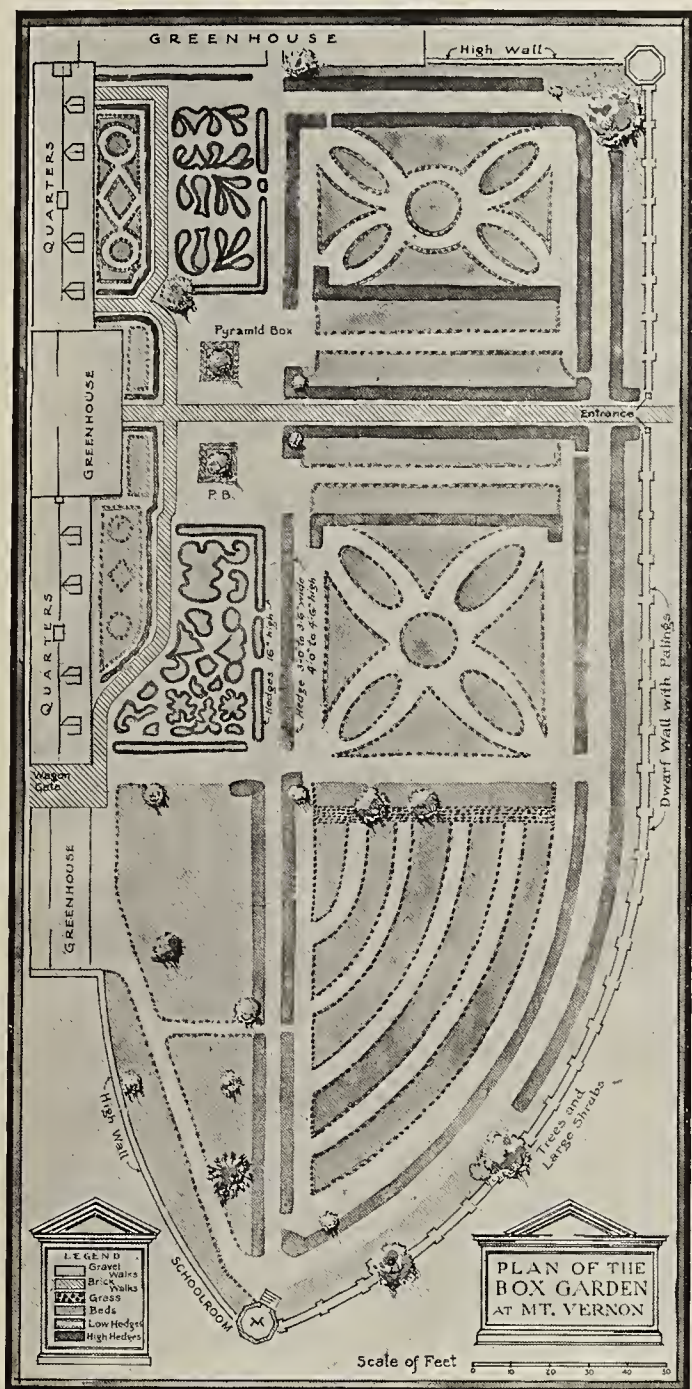
MT. VERNON

terest in the kitchen-garden. The French *potager* is made frequently a place of beauty by this means. The mere symmetrical arrangement of beds and rows is pleasant to the eye, and grassed walks between give an air of elegance. The sodded slope, dropping down in two steps from the upper to the lower terrace of the kitchen-garden, at Mount Vernon has this sort of value. The grapevines trained along its crest have a charming grace, and even the path worn at its base has a certain formal value.

Those wooden steps which show in the picture would be better for "risers," better still

not be put to its best usefulness by the training of fruit against it. Wonderful results, at once practical and beautiful, are gotten in that way. Certain of the finer varieties of apple yield marvelously when so treated. It gives opportunity for guarding against insect enemies, for the removal of superfluous buds; and it ensures to a judiciously limited amount of fruit the best conditions for perfect sunning and shading and faultless development. I do not mean to say that there could be anything more beautiful than the natural branching of an apple-tree, but we may enjoy that in the orchard. Here in the kitchen-garden





PLAN OF THE BOX GARDEN

*Specially measured and drawn for HOUSE AND GARDEN*

the hand of man is properly at work guiding nature. And against the wall the espaliered tree is the more effective both in looks and in yield of fruit. If the sun be too hot and the wall too dry, as in our climate is often the case, so as to wither the blooms and fruit, wires may be stretched a little away from the wall,—from the buttresses, for instance, here at Mount Vernon,—or a screen of ivy or other dense vine-growth may be made to cover the bricks to keep them cooler.

One rather misses sunflowers from the old garden. A company of these stalwart well-disciplined fellows would show well down in the angle of the stables and the wall. A yellow rose or other climber against the wall here and there was generally to be found in the old garden; and jasmine was a favorite. Altheas and lilacs there were, and of course, nasturtiums, bachelors'-buttons, gillyflowers, and stocks, sweet williams, pansies, and the rest. As the air drew over the ranks of these and across the beds of lavender, sage, and thyme—those simples found in every old garden, the good housekeeper's aids, which we have mostly now from the grocer's—it came laden with a fragrance indescribable.

Our last look at Mount Vernon on that pleasant day was backward over the yellow waving wheat to the long row of "quarters" which break the north wind from the gardens. They massed well in the westering sun, which picked out sharp high lights on the little dormers. One could fancy the mammies and pickaninnies of an old long-gone time about their doors and on the road, a feature not the least pleasant and picturesque of the banished glories of the southern planter's home.

*Albert Burnley Bibb.*



*The Quarters, Mt. Vernon*





COURT OF THE MUSEUM, ALGIERS



### MOORISH COURTS

A GARDEN within one's house and in the heart of a city! This is now, and has been for centuries, the possession of the Moor. The sun beats pitilessly upon his roof and bleaches into powder the surface of streets heated by Saharan winds; but once within the entrance of his dwelling, the hot aridness is left behind; the din and uproar of the busy thoroughfare dies away; and the silence of a home reigns in its place. Unsightly filth and squalor are forgotten, and all senses refresh themselves before the garden of that open court, around which the life of the domestic establishment quietly passes by. Through open doorways are wafted the fragrance of flowers, the songs of birds and the muffled plashing of fountains. Open to the sky is the courtyard, and although unsheltered from the sun, the warm rays are tempered below by fresh verdure and the shadows of surrounding

arcades, the reverse image of whose arches is mirrored on the still surface of a pool.

City life under torrid temperature is quite bearable in northern Africa. The rational arrangement of the houses makes it so. They have many features from the lack of which we suffer here in summer months, but the central court is the most important, and it is the vital part of Moorish house-plans. It gives so much enjoyment, indeed, to home life in a warm climate that we find its counterpart, the Spanish "patio," growing in favor in our own Southern States and in California. The external walls of a Moorish house follow the meandering lines of the lot—usually an irregular quadrangle. Along three sides are arranged the living-rooms. These apartments are narrow in proportion to their length, often being but ten or twelve feet wide; and arches are sometimes thrown across them at about one-fourth the length of the room from each end, so as



MOORISH GALLERY IN THE CHÂTEAU HYDRA

ALGIERS





COURT OF A MOORISH HOUSE

ALGIERS

to improve the apparent proportions. The kitchen occupies the fourth side, and is shorter than the other rooms by reason of its containing the stairway, an entrance passage and necessities. An open colonnade supports the second floor; and if there is a third story, a second tier of columns is superimposed upon the first.

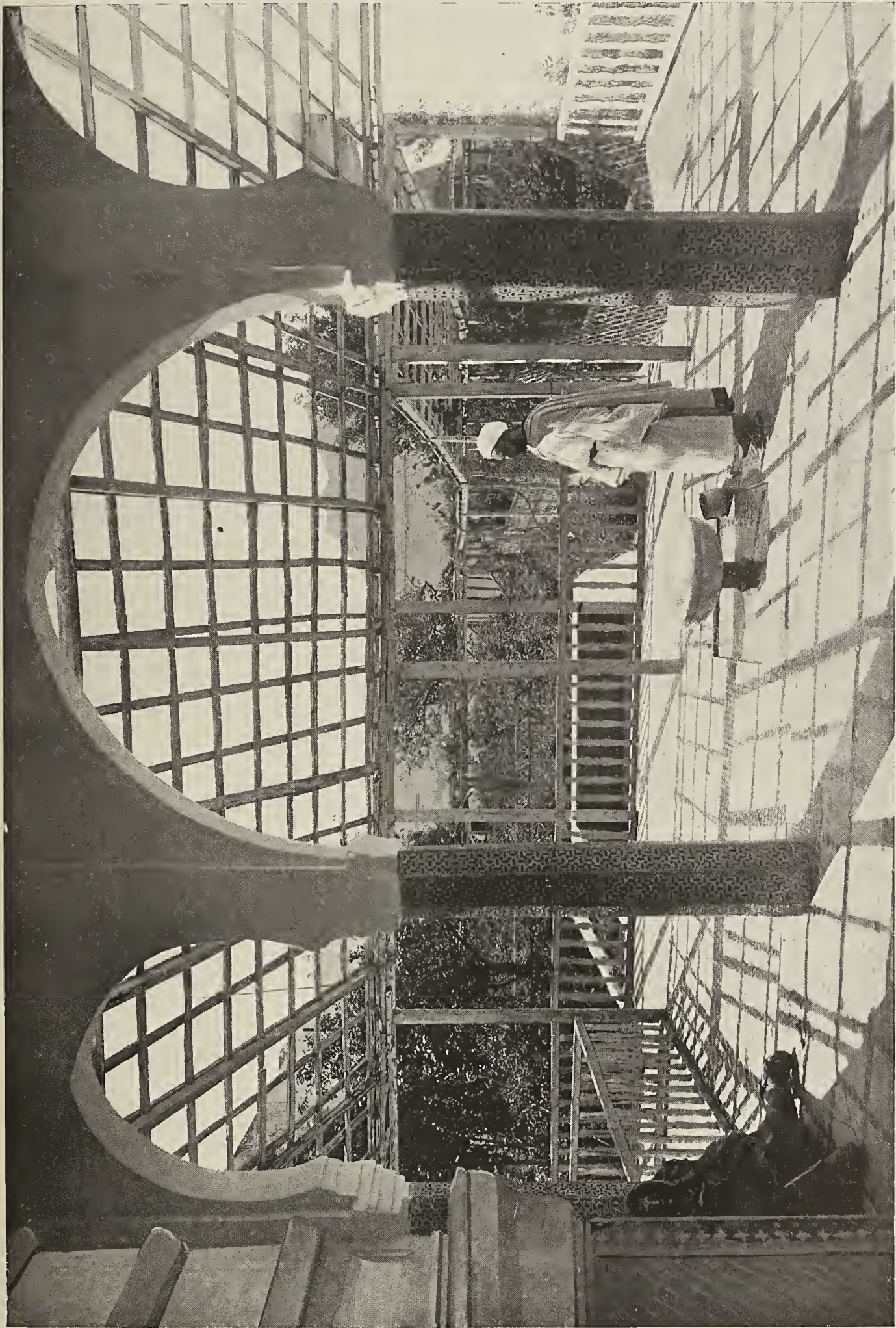
The irregularity, which is caused at first by the shape of the property itself, continues throughout the Moorish house. Only by accident, it would seem, are two lines ever parallel or horizontal. Often the general quadrangle has several breaks within the length of each side, and no effort is made to conceal these inside the rooms. Even the familiar "horseshoe" arch is declared by some travelers to be constructed entirely by the eye without any established rule, and can never be found with its two halves exactly alike. The cusps

which traverse the intrados of the arches are also delightfully free in their contours.

If it be impossible to obtain a square or rectangular court by the above arrangement, a second court and surroundings are devised—sometimes in the position of a mezzanine floor. It may be allotted to guests, women's apartment's or to servants, and would have a separate entrance from the street. This entrance is always L shaped so that no one from without may look into the court, though his gaze may succeed in passing the huge door heavily locked and studded with nails.

The outside of the houses have few windows, and light and air are obtained from the court. Each room has a central door opening upon the corridor. Additional air and some light are admitted through a panel of fretwork above the door, and very often by a series of narrow open slits high up on the walls. These openings are about three





TETUAN, MOROCCO

GARDENS OF THE PASHA'S PALACE





CONSTANTINE, ALGERIA

IN THE PALACE OF AHMED-BEY





IN THE ARCHBISHOP'S PALACE

ALGIERS

inches by twelve or eighteen, and are widely splayed inside. The rough walls are built of a sort of mud concrete, made by ramming certain stony soils, moistened by water, in a framework the required width of the walls. Where lime or gypsum can be obtained, it is preferred for finishing. A feature of the interior walls is the dado or wainscot. In the rooms this is hung with rush matting; in the court it is covered with tiles, colored in cool hues. Above the latter the walls are always white or cream colored, with slightly incised geometrical designs, much of which has, in recent times, been covered with white-wash by unappreciative servants.

The advantages of the court are for all, but the garden is the possession of the wealthy. In the poorer houses, the "patio" is wholly paved with tiles, but the larger buildings have open spaces of soil filled with masses of flowers, as our illustrations show. In the surrounding corridor are drinking fountains set within the walls and richly ornamented with the most decorative tiles. Rain

water is collected in tanks, not for household purposes merely, but to provide a garden ornament. A small pipe supplies a jet in the center of the open space, and the water gurgles there, but a few inches high, and marring not the stillness and repose of the court.

Every Moor who can afford it has an outer garden in addition to the planted court we have been considering. Like the house, it shows a closed front to the street. It is always walled in and crowded with creepers and shrubs in which appear masses of such hardy flowers as geraniums, roses, jessamine, violets, lilies and pinks. The walks are all paved with tiles and covered with light trellises. With its accustomed modesty the water, here too, bubbles quietly into a low open tank sometimes containing fish. Cut flowers and potted plants are seldom seen in the houses; and at the hands of the Moor the plant life, which is his solace, enjoys non-interference and a tranquillity all its own.





IN THE PALACE OF AHMED-BEY

CONSTANTINE, ALGERIA



## THE PROPER FUNCTIONS OF OPEN-AIR STATUARY.<sup>1</sup>

It is idle to talk about the necessity of art. A savage does not need it—and the civilized man is never without it. Art is the crystalization, in concrete form, of the dreams of beauty of the soul. And great works of art are the sublimest products of the activity of man. Therefore a nation's rank in the

pininess and actively help the growth of crime. Beauty is the largest source of joy on earth, and therefore, also, the deepest fountain of health. Few men know the profound influence the beautiful exerts over the soul and through the soul over the body. And there are certain kinds of ugliness so oppres-



A REMNANT OF THE INTERNATIONAL EXPOSITION AT BARCELONA

scale of real greatness is determined exactly by its art and its art alone. Of course, by art I mean all kinds of art from Poetry to Painting, from Architecture to Gardening, and from Sculpture to Music.

The beautiful is the one thing of supreme importance in this world after you have enough clothes and bread and butter to keep you out of jail. Wise men know this. They also know that ugliness and ugly surroundings paralyze the moral sense, create unhap-

sive that they eternally invite melancholy and disease.

When the morning sun—that glorious decorator of the world—gilds a landscape after a storm, do you not feel an inexpressible joy in your soul?—and does not that joy set the heart beating faster and send the blood coursing to the ends of every vein in a fine health-giving flow? Whatever is a joy to the soul is medicine to the body, and the initiated know the therapeutic value of the beautiful. Let us hope that it will soon be understood by those who make our laws.

<sup>1</sup> An address delivered by F. W. Ruckstuhl at the Public Library, Boston, April 14, 1902.





LIONS, BY G. GARDET



A DANCER, BY VERLET



Every alderman in Boston should know that civic beauty means civic health, and fewer insane, fewer criminals and fewer taxes.

During an eight years' sojourn in Paris I learned that it is possible for a man to be quite poor and yet entirely happy so long as his surroundings are beautiful. And nowhere in the world is the workman who struggles for his daily bread and daily wage

quite so gay and happy as in Paris. For, as soon as he steps into the street, he sees beauty nearly everywhere. But to go to any of our large cities and towns and, with the exception of a few spots where the rich congregate, you find the most picturesque ugliness imaginable. In fact, I do not know of a single large city in the United States, outside of Washington, which for its own self as a city is fit to arouse the enduring love of a cultured man.

Nature has been prodigal of beauty—picturesque and sublime—in this land; but man has defaced it with an indifference that is simply disheartening. This may seem unpatriotic. But I have no patience with a costly chauvinistic patriotism which regards even the vices of our country as virtues. How comes it that in the cities and towns of this land of wealth there is so much forbidding ugliness? So many reasons come to my mind that I will not attempt to answer the question.

France is not nearly so rich as America; but since the establishment of the present

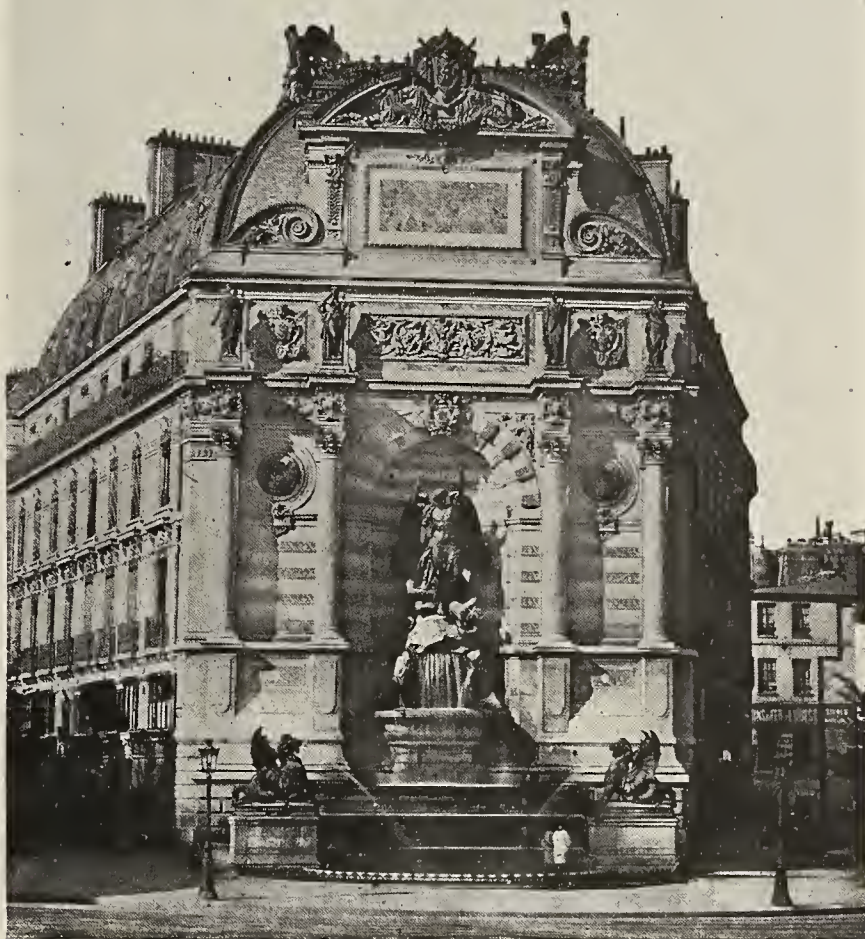
Republic, thirty-two years ago, France has spent, in its cities and away from battlefields, ten times more money than this country for all kinds of civic art. And we ought to go there and learn from that great nation the value of the beautiful in civic life and how to get it, and the great lesson that even real poverty is endurable with a serene soul if one is surrounded by beautiful gardens,

fine statuary, splendid avenues, fountains, grand buildings, and noble monuments raised to the nation's great dead. Why do the Frenchmen refuse to emigrate? It is because they have the most beautiful villages, the most beautiful towns and cities and the most beautiful land in the world. They love their country because their country is lovely.

You Bostonians, no doubt, think you have a beautiful city. So you have in some

respects. Your suburbs are beautiful, your city is finely situated on one of the finest bays in the world, but still—in your city proper—I find an astonishing amount of ugliness, in fact enough to belie your reputation for culture and refinement; and if I am here at all to-night, it is because I thought I might do something to help the suffering men of taste among you to get your citizens properly aroused to the ugliness still existing in your city and to realize your vast possibilities of beauty.

This brings me down to the question of the evening: What are the proper functions of open-air statuary?



THE ST. MICHEL FOUNTAIN

PARIS



These functions are, in reality, only four in number, but very important, morally. They are: *to delight, to refine, to console, to stimulate.*

The natural man seeks delight. In common with all animals he seeks the beautiful,—a beautiful wife to put into a beautiful house in a beautiful garden on a beautiful street in front of a beautiful square with beautiful food and beautiful music. To realize this is to find paradise on earth and supreme delight. Now, the most important element of beauty in any such combination—outside of the wife—is statuary. By statuary I mean not only bronze monuments but ideal statues, beautiful vases, fine columns, fine ornaments carved on fine houses, monumental fountains, as well as artistic lamp-posts and gateways, whether carved in stone or cast in bronze. All these are sculpture or statuary—when finely done.

It is impossible for even a savage to walk through the park of Versailles with its miles of beautiful avenues, fountains, statues, trees, and flowers, without feeling a certain amount of delight. And why do people from all over the world flock to Paris, Dresden, Vienna, and far Buda-Pesth and Rome? On account of the people who live there? Not at all. But because those cities delight them. Those cities are all splendid, with the ugly reduced to a minimum, and the largest element of that splendor is, I repeat, statuary in its various forms.

Do you know that for twenty years power-



A MARBLE FOUNTAIN, BY REYNES, IN THE PARK  
AT BARCELONA

ful syndicates have been trying to get a law passed in Paris by cajolery, chicanery and corruption, to permit them to put up an elevated railway—and always in vain, in spite of the great need of rapid transit. I saw one design involving fine stone arches and stone balustrades, vases, flowers and statuary all along the line. But the Parisians could not be cajoled, driven or corrupted to give the franchise. And Paris will never be uglified and brutalized by an elevated rattle-

trap. They now have a fine underground system. Then to think of those ignoble, nerve-racking, soul-destroying, disease-breeding horrors—the elevated roads of New York and Chicago! The Frenchman knows—the American is only beginning to divine—the spiritual and medicinal value of delight aroused by the beautiful.

The second function of open-air statuary is to refine men, and when they begin to be refined the divine, dormant in man, begins to awaken. And, as men become more and more refined, crimes of a brutal nature decrease and good manners and politeness increase. Has not Bulwer Lytton, the most polite man of his day, said truly: “Manners are more important than religion.”

I have travelled from California to Egypt and from Spain to Hungary, and have always observed that the politest and most refined people live in the most artistic cities. Not only is it reasonable that this should be so, but I have found it so by experience.





A GROUP IN LEAD, BY COYSEVOX

BASIN OF NEPTUNE, VERSAILLES

The tendency of the beautiful to decrease crime is not disputed by those who know mankind. Of course, a million statues in marble and bronze would not prevent all crime in any city. But, everything else being equal as to plentifulness of food, clothes and labor, that community will be the most refined and have the least crime which is the most beautiful; and statuary is, I say it once more, the most important element in any prospect of beauty, whether in city or country. If you doubt this still, take a walk in the park of St. Cloud, near Paris,



FAUN AND BACCHANTE BY CHARPENTIER

destroyed during the siege of that city. The trees, flower-beds and walks, everything is nearly as it was when the palace was in its glory, except that all the *statuary has been removed*. Then walk down to Versailles, where the *statuary is all in place*, and you will soon be convinced that, in any combination of beauty, statuary is, really, the backbone and most important element of all.

The third important function of open-air statuary is to console, and there never will be a time when the majority of men will not need consolation.





"FRANCE IN 1871," BY CABOT



"REGRET," A TOMB BY MERCIÉ





PORTION OF THE MARZORATI TOMB AT MILAN,  
BY BARZAGHI

First, we have the cemetery statue and monument. Some of you no doubt will smile at this. I do not blame you. For, cemetery statuary is, in general, in America and often in Europe, a disgrace to the family which paid for it, and fit to make the dead turn in their graves. But if you go to some of the European cemeteries you will find many monuments, among the ugly, so fine that they are a positive source of consolation to the holder. Consolation is a "sweet sorrow," to borrow a phrase from Shakespeare, and dear to all of us in moments of disappointment when we need sympathy. And therefore, cemetery statuary above all should be not only plentiful but of the finest kind. As such, it could render a distinct service to the afflicted and become a source of moral help to any city.

The proper function and wonderful possibilities of a cemetery have never been fully exploited. But, that it could be made so beautiful as to be a source of great mental and moral help to a community I am certain. The main requisite for it is that the statuary be fine and not absurd.



MONUMENT IN THE CAMPO SANTO, GENOA,  
BY FABIANI

Besides the consolatory statuary in cemeteries we should have such public monuments which commemorate the sufferings and martyrdom of large bodies of men or important individuals as are involved in battles and in such catastrophies as the blowing-up of the *Maine*, for example, and monuments to a Lincoln or a McKinley. When we raise a monument to a martyr we honor him and, at the same time, find consolation for ourselves. Remember that the function of consoling is one of the most important in life, and in the past has been, and still is, largely the principal source of the spread and staying power of Christianity.

But the most important function of open-air statuary is to stimulate the nation to activity.

The Greeks were the greatest, most refined and intellectual race in history. They gave to mankind unsurpassed models for every form of art from poetry to architecture and for many things besides. Their love for the beautiful was so strong that they strived to perfect not only art but their bodies as well.



Physical strength being also a national necessity they early inaugurated the Olympian games. In order to make these more and more popular they introduced the custom of giving the victor at their great national games, held once every four years, first, a mere crown of olives, and later, a marble statue of himself. This acted as a powerful stimulus, and was, perhaps, the first use ever made of open-air statuary for the purpose of stimulating the activity of the citizens in a given direction.

No intelligent man doubts for a moment that a fine public monument is a powerful stimulus to mankind. Let any father take his son out walking on a spring Sunday, and as he approaches a monument, his boy will likely ask him: "Papa, what is that?" Papa will have to explain, of course. He will be compelled to tell his boy the story of the life and achievements of the man monumented. In the very process of doing this he will arouse the enthusiasm of his boy, and it is most likely that the father himself will be newly fired to dedicate himself once again to the task of emulating the hero whose noble life he has been allured to describe to his son; and in that new self-dedication, resolve to push his boy as far as he can on to a finer manhood, and to make him his votive offering to his country, thus enriching mankind with the most royal gift a father can offer.

Or, suppose while you are strolling about in a park you suddenly find yourself in front of a fine ideal statue like Dubois' magnificent "Charity." Do you suppose you could get away from the spell of that statue without having been inoculated with at least a vague amount of new love for your fellow-man? Impossible! Talk about the use of statues—why there is nothing on earth just so precious to a city from a moral point of view.

The three greatest men this country has produced are, to my mind, Washington, Lincoln and Emerson; and your city would find it a real, heavy interest-bearing investment—

investment understand!—to build a million dollar monument to each of these heroes. You have very fine monuments to Washington and Lincoln by the sculptor Thomas Ball. Why have you not raised a monument to Emerson? Do you not know that he is the greatest writer this country has developed, that he was your neighbor, and that he is worthy to stand with Plato,



THE TOMB OF BAUDRY, BY MERCIÉ, IN THE CEMETERY OF PÈRE-LACHAISE, PARIS

*The man at work is Mercie himself*

Goethe and Shakespeare? Do you not know that Emerson is, perhaps, the finest soul that the nineteenth century has produced, and that he is to-day one of the most powerful moral forces in the world? If you should spend a million dollars on a monument to Emerson, you would make a master stroke of mere business. You would again publish everywhere that you are really the one city of America with sense enough to value moral force on a level with mere military





THE "CHANT DU DEPART," BY RUDE

ON THE "ARC DE TRIOMPHE," PARIS



courage and with possessing yourself moral courage enough to dare proclaim that position, at which the whole intellectual world would rejoice. You would put a premium on a young man's becoming a hero of Peace as well as of savage War, and it would give you more prestige than the building of fifty sky-scraping hotels or a thousand ugly factories.

Your Lincoln monument is a superb thing, but its setting is poor. You should create a fine square for it, put it in the center, on a splendid platform, surrounded by balustrades and with flowers and fountains, with a magnificence worthy of the great hero and martyr—even if it cost a million dollars to do so. Nothing is too costly to glorify those three great men,—not for their sakes, but for your own; for when a city sets up a stingy monument to a great man, it only belittles itself.

It is impossible for me to pass the statue of a noble man without mentally taking off my hat and silently thanking him for having lived; for every great man has helped to make life as fine as it has become to-day, and as fine as it is bound to become to-morrow. We should raise monuments not to the great dead but to our vast appreciation of the great dead. They need not our monuments, but we and our children need them; and every time we show our appreciation of a

real great man in a royal manner we ennoble our souls, raise ourselves in the scale of true civilization and increase our own glory.

I think you are too intelligent to make it needful for me to use more words to convince you of the uplifting and stimulating power of open-air statuary and of its absolute necessity in any city pretending to be civilized. I have now spoken of the four moral functions

which are really proper to open-air statuary—to *delight*, to *refine*, to *console* and to *stimulate* the people. (The accompanying illustrations are grouped according to these heads). Let us now see what is the effect of the setting-up of statuary in a city from a material point of view.

The first effect is, to raise the price of real estate. Permit me to say, without the slightest fear of successful contradiction, that you cannot place a \$20,000 monument—if it is a good one of course—any-

where in your city without raising the value of the surrounding real estate, by far more than the cost of the structure; provided always that the monument is properly placed, but above all properly kept. This has been proved so often that it has become an axiom. I have not the time to prove it again here. If any neighborhood begins to run down slightly at the heels, all you have to do is to create a small square in its midst and put into it a fine statue and you will



THE MONUMENT OF THE GIRONDINS, BORDEAUX



soon see that the statue will act like a tonic on the entire neighborhood. If you wish to elevate your slums, put in a few life-giving statues, and see that they are well kept and you will see them work wonders. This has been frequently done in Paris—that best governed city in the world.

Hence nothing is more shortsighted and stupid, from a mere business point of view,

than to cry “extravagance!”

when a city government spends money for statuary.

The annual outlay of New York city now is about \$100,000,000.

Just two years ago the city government put up a new marble building for the Court of Appeals. It is the finest special Court House, perhaps, in the world and an honor to New York city.

\$180,000 was spent for the statuary—a mere bagatelle!

Yet a certain number of foolish demagogues howled about spending

so much money for art when there were so many poor about, not knowing that the more money you give to the poor the poorer you make them, and the more money you make circulate by giving the poor work in making statues as well as sewers, the richer you make them.

In the days of Augustus, thirty years before Christ, there were more than 5,000 statues in Rome. These did not save Rome from destruction. The Almighty could not save a civilization based on cruelty and in-

justice. But I feel convinced it was the art of Rome that was largely responsible for making Rome die so slowly. To prove this, however, would require a volume, and we must pass it by. Do you know why Bismarck did not shoot Paris to pieces during the siege in 1870? Because he knew the world would never forgive him for destroying so much beauty. The

art of Paris thus became its savior, and the money spent in beautifying Paris thus became the heaviest paying investment ever made in history.

In every street of your city there ought to be a monument every half mile apart and a square about each monument and fountains and flowers in each square. There ought to be statues around your public buildings, hotels and even your factories, in your squares and in your parks, everywhere, of all kinds—portrait,

ideal, allegorical, historical, etc. And if you spend one or two millions for statues in Boston during the next ten years you will enhance the total value of your city by ten times as much—simply in brutal dollars. Remember that a fine work of art is immortal, and an everlasting money-making asset to the city that possesses it. Italy to-day practically lives off of the art it created three and five hundred years ago.

And need I speak of the second effect of



MONUMENT TO BRUNO AT ROME





THE MONUMENT OF THE REPUBLIC, BY PEYNOT

AT LYONS

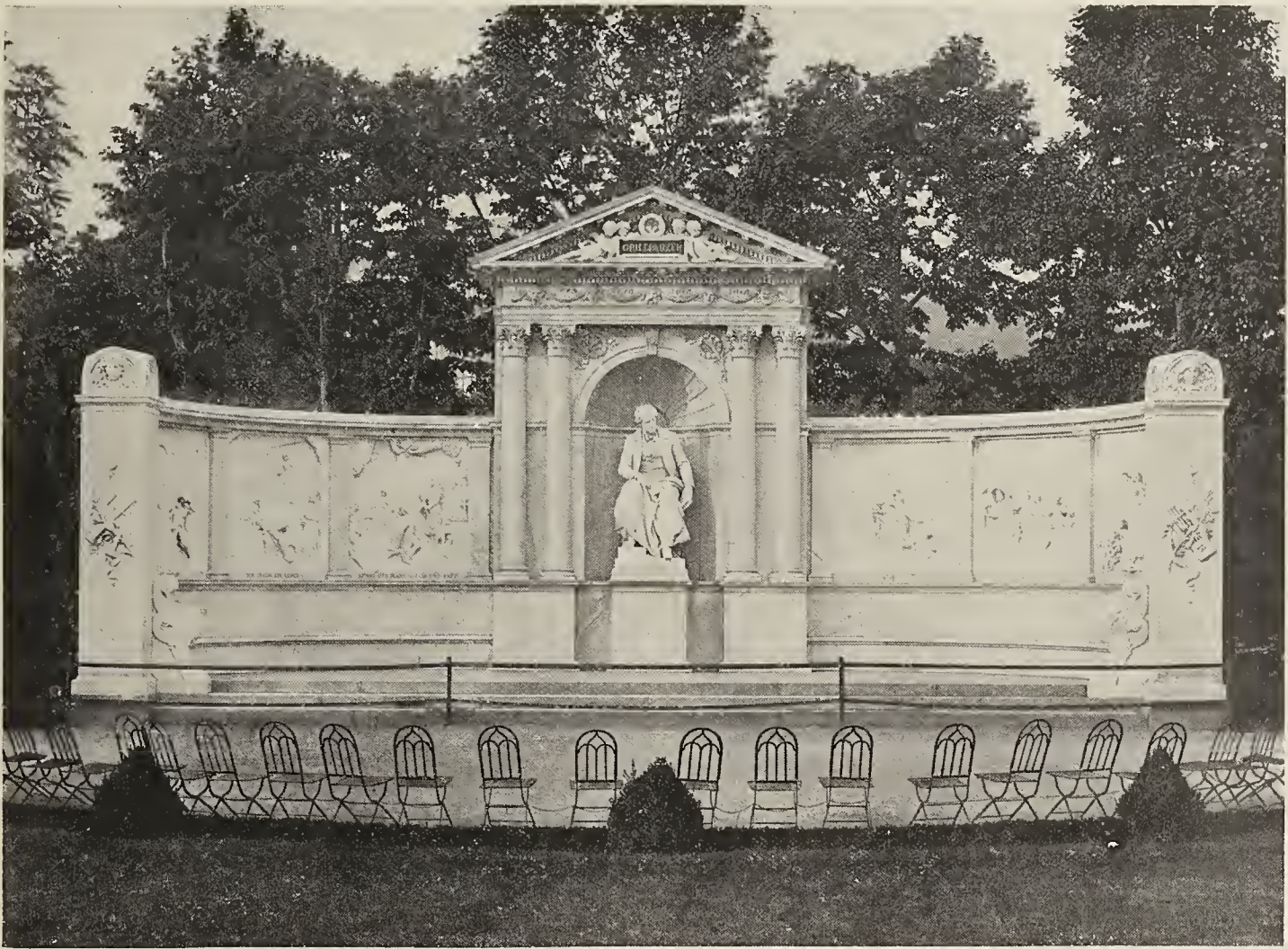
placing open-air statuary in your city—the honor it will reflect on you? Is it not true that the ablest men in all ages prize honor more than anything else? Why should not a city seek honor more than anything else? Do you suppose that your schools and jails, sewers and hotels, railways and docks, trolley-cars and codfish multiplied a thousand-fold will bring you—special honor? Not much, believe me! If you want Boston to become honored the world over and double its population in twenty-five years, do as they did in Paris—proceed to spend liberally for monuments, fountains and statuary in your streets and parks, surround them with flowers and keep them properly.

What would that cost each man and woman per year? Let us see. There are about 100,000 men in Boston. One respectable cigar costs fifteen cents at any respectable shop. If 100,000 men would each treat the city of Boston to one cigar per year it would bring in \$15,000.

For this you could erect a fine statue or fountain. Now, if every woman in Boston would treat the city to a bunch of violets you would have another \$15,000. Thus, for the price of one cigar for each man and a small bouquet of flowers for each woman in Boston you could put up two fine monuments per annum, fifty in twenty-five years. Besides, the money would not be destroyed. For the average cost of the raw material of a \$15,000 monument would be about \$2,000. The rest would circulate as wages and support a dozen families for a year.

Before closing let me say you should always bear in mind the importance of properly placing your statuary. You may accept it as an axiom that the greater the man and the more strenuous the life he led the larger should be his monument and the space around it, and the closer to the daily life of your city. Hence a statue of Washington or Lincoln placed in a small side square would be ridiculous.





THE MONUMENT TO GRILLPARZER

IN THE VOLKSGARTEN AT VIENNA

*The Statue executed by Zumbusch, the Reliefs by Weyer*

It would be equally ridiculous to place the monument of a minor poet like Whittier in a large square where the people meet—now in friendly chat and now in angry riot. Such a monument should be placed in a small square or park if for no other reason than that a small square or nook in a park is conducive to meditation—a large square to agitation.

Of course, in the case of so overshadowing a great man as Emerson, you ought to give him a great monument in a great square, but still always away from the turmoil of your business centers and market-places—in a quiet spot conducive to reflection. For there should always be harmony between the character of the place and the character of the statue. It would be manifestly absurd to place a dancing Venus in front of your Trinity Church, no matter how fine it might be as a work of art and proper in a museum. Parks are

the proper places for the placing of ideal statuary of which we, in this country, are ridiculously poor. Ideal statuary should never be placed in a city square, except it be an accessory of a fountain or monument. Nothing is more charming than the parks of Europe where one wanders about and suddenly, in a nook or junction of two paths, finds a beautiful ideal statue, group or fountain. Large portrait monuments should never be placed in parks. Small monuments and busts are permissible in parks because they do not overshadow the surroundings where they are placed.

Last, but not least, comes the proper keeping of open-air statuary. Nothing is more sad than the run-down condition of monuments in Spain, especially in Madrid. They show that the people are either in great poverty or in a state of lamentable moral apathy. A monument



and its surroundings should always be kept as clean as possible and show the evidences of the loving care of the people, even if everything else is left untidy. It is a sign of vigorous national life, cheerfulness and of the daily success of the community. Your city government should be made fully aware of this, for every dollar spent in erecting, but above all in properly caring for public statues, is not only money invested but moral health insurance as well.

I come here to you, as I said, as the Vice-President of the Municipal Art Society of New York—a society organized to embellish that city. Any citizen may belong to that society who is willing to pay the dues of five dollars a year. That society will, in a few years, wipe out much ugliness in New York. You should organize a similar society here. But, if you do, let me advise you to name it

“The Boston Embellishment Society.” Our Municipal Art Society will be glad to help you. Now supposing you organize such a society, let that society appoint a commission of architects, sculptors and landscape gardeners, and develop a comprehensive scheme for beautifying Boston—as a whole—not a patch here and there. Let that commission lay out a grand scheme of avenues, parks,



THE ARCH OF PEACE AT MILAN  
*Designed by Cagnola*



THE ANDREAS HOFER MONUMENT  
NEAR INNSBRUCK

squares, monuments, fountains, etc., as a similar commission has lately done for the city of Washington. Then suppose that in carrying out such a scheme you spend one or two millions of dollars, the effect would be that Boston would really become the Athens of America. Your city would soon have a real reputation for culture and splendor, and people of wealth would flock here to live and bring their money along and make commerce flourish. Thus for an insignificant million or two of dollars you could not fail to increase enormously your population, your wealth, your happiness, and your glory.



A HOUSE AT WYNNEWOOD,  
PENNA.

DESIGNED BY D. KNICKERBACKER BOYD,  
ARCHITECT.

A FIRST glimpse of this house is through a long and shady highway, once a private lane. Though its lines have not yet been softened by age, it seems already to have been built for a vicar or a country gentleman of the early English times. Upon closer approach, the archway over the drive becomes an inviting portal. One of an imaginative mind looks beyond for a quaint court or lane, with well kept hedgerows, little gates and trailing vines, between rows of rambling cottages. The cottages are not here, but the hedges and shrubbery have been started. The archway forms a porte cochère without making an unsightly projection from the house. There is plenty of outdoor living space at the other end, but even here, the porch does not obtrude itself, so adroitly is it abutted to the house. Visitors on foot enter the hall by a front door from the terrace, and those who drive alight in the sheltering archway, and are ushered through a vestibule into an

entrance hall—the same into which the front door opens. To either entrance, the attendant has but a few steps to take from the pantry. The effect from this hallway through the passage to the main hall and stairs beyond, is most attractive; and, by means of its woodwork and quaint windows on each side, is in close touch with the character of the exterior. This planning also assures privacy to the family, who may be oblivious to those entering the house until they are announced. Once within the inner precincts of the home, the cozy hall, its stairway and mantel, become a middle feature in a vista from the dining room to a raised fire-place in an ingle-nook across the living-room. Containing, as this building does, but two stories intended for occupancy, the entire space left in the roof-peaks becomes a most efficient barrier for the heat of American summers. A sweep of roof, interrupted only by the studied grouping of the gables, is a great charm of the composition. The timber work, while not of constructive necessity, has structural significance. It is more than a mere pretense, being of heavy timber built up solidly on double sheathing, interlined.



THE FRONT

A HOUSE AT WYNNEWOOD



*A House at Wynnewood, Penna.*



THE DRIVE ENTRANCE

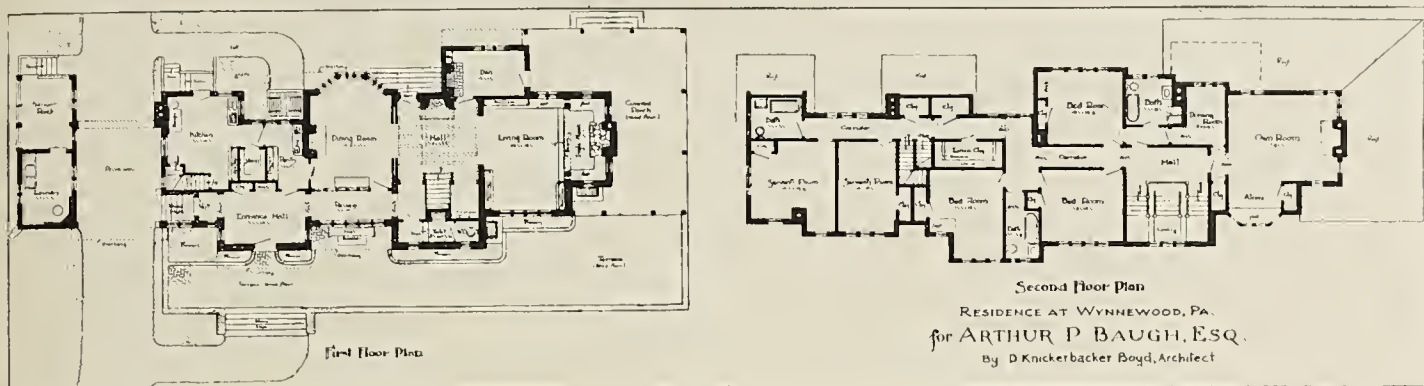
A HOUSE AT WYNNEWOOD



THE REAR

A HOUSE AT WYNNEWOOD





THE PLANS

A HOUSE AT WYNNEWOOD

All this work, as well as the barge-boards, posts and other wood details are rough on the face, and planed by hand here and there, so that when the stain and varnish were applied, a pleasing play of light on the smooth and rough



A CORNER OF THE DINING-ROOM

surfaces was obtained. The shingles of the roof are laid to uneven lines and aged in appearance with a black stain; in fact everything has been done to remove as much as possible, all suggestion of an unmistakable newness.



THE ARCHITECT'S PRELIMINARY SKETCH

A HOUSE AT WYNNEWOOD



*A House at Wynnewood, Penna.*



THE HALL CHIMNEY-PIECE



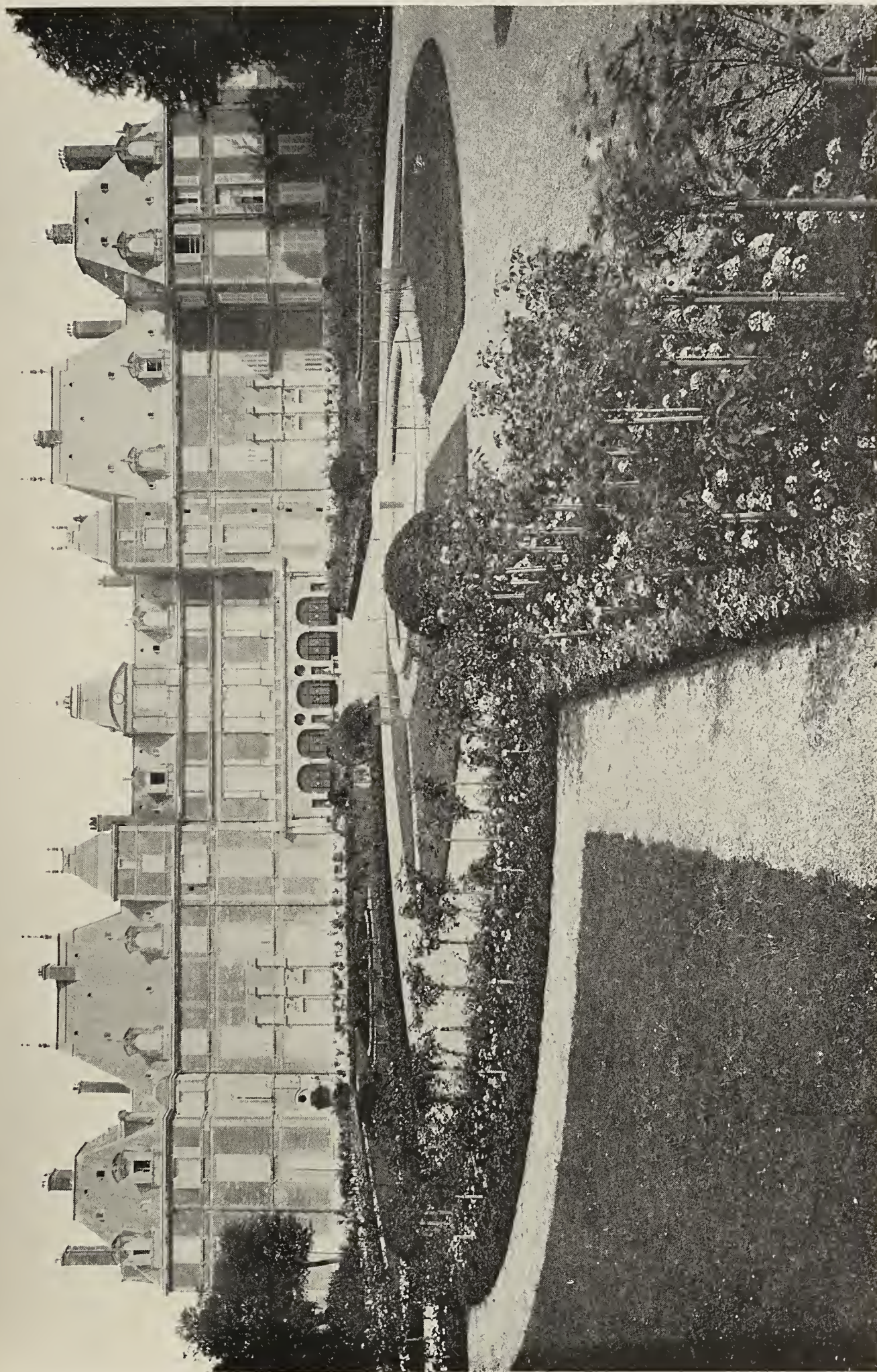
THE MAIN STAIRWAY



THE LIVING-ROOM

A HOUSE AT WYNNEWOOD





EU, FRANCE

GARDENS OF THE CHÂTEAU





OLD HOUSES IN ALKMAAR



## DUTCH HOUSES AND GARDENS.

BY J. G. VELDHEER AND FREDERICA HULSWIT

THERE has been a time when Holland was regarded, and not without reason, as a great museum of antiquities. Many people incline to the same view even now; and not only where articles of virtu are concerned, for the Hollander himself is rather generally believed to be a couple of hundred years behind his time in every way. Such views being frequent among the art-loving strangers who visit these lowlands, one is forced to sympathize with them in the cruel disillusioning which awaits them, a first glance being amply sufficient to arouse a sense of disappointment, for taken as a whole, the larger cities and more prominent places have lost so much of their former glory that only a shadow remains of all their old-time interest and beauty.

Still some traces of the Holland of centuries ago remain even down to the present; but to find them, one must leave the highways with their great centers of trade and population and turn one's steps to the comparatively remote and so-called dead cities and villages, formerly examples of life and traffic, now slumbering behind their ancient walls and historic gates, dreaming of their day of power and prosperity. Preëminent

among these are the old seaports and cities of the Zuyder Zee and Zeeland, which retain even yet much of their earlier picturesque and peculiar beauty.

Here one finds a faint reflection of the olden days. Along the still canals, buried

under the shade of time-worn trees and bending forward a little as if with the burden of years, rows of ancient houses mirror themselves in the placid water. The comparative simplicity of their façades, the rich brick-work and great shutters joined to the stair-like ascent of their gables — always in old Dutch architecture facing the street — give to the whole an aspect quietly dignified yet cheerful, a reminder of a greater day. And when the sun finds a way through the dense foliage

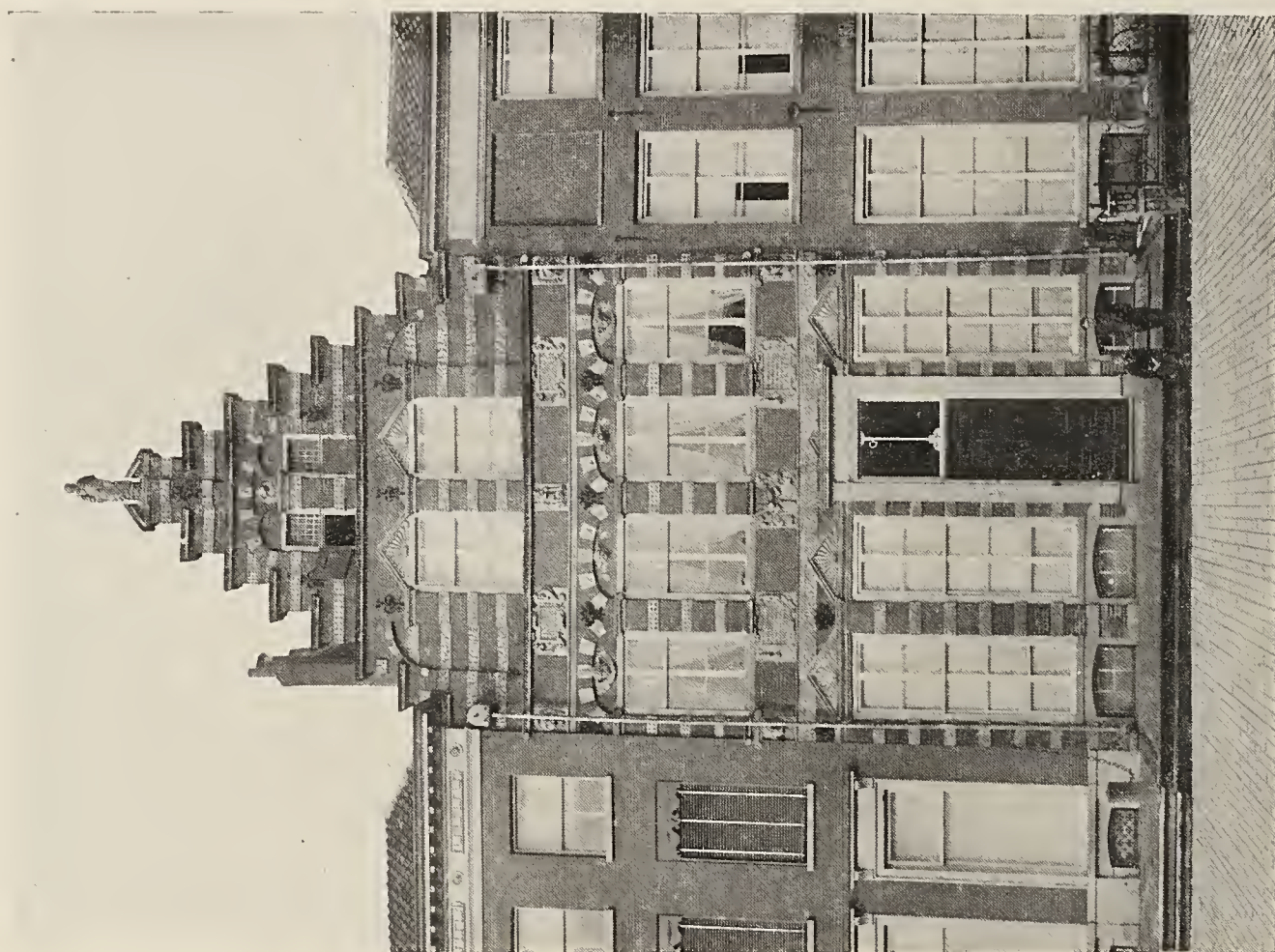


THE TOWN WEIGHING-HOUSE, ALKMAAR

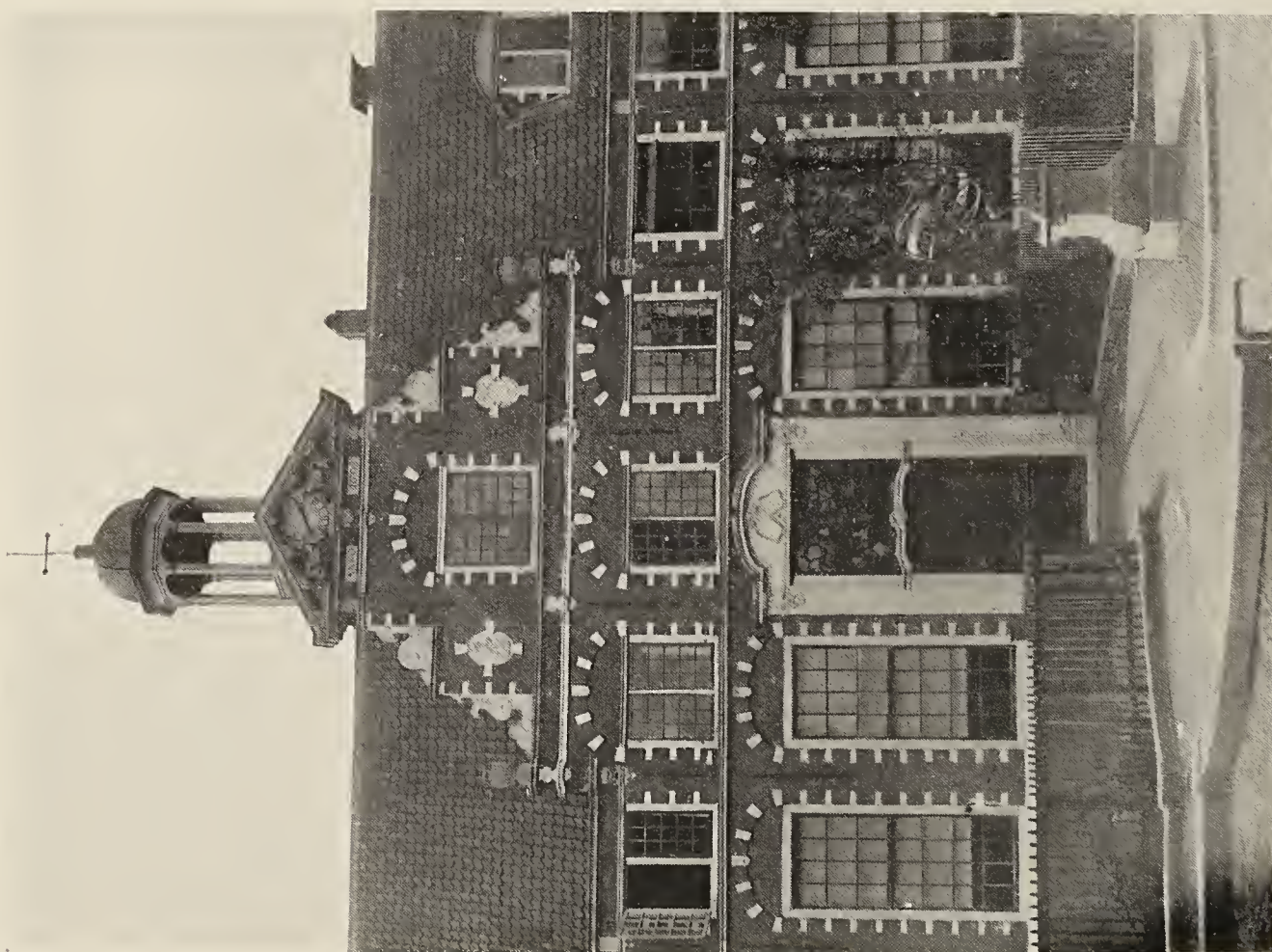
overhead with dancing lines and trembling spaces of soft green light which laugh and play over the quiet street, the moss-grown tree-trunks and the red roofs, then these rows of old houses make a most beautiful and joyous picture.

Dutch houses of the seventeenth and eighteenth centuries were, as a rule, built of dark red brick, the frieze and arches of doors and windows ornamented with white sand-





AN OLD HOUSE IN ZWOLLE



IN THE COURTYARD OF AN OLD HOUSE





A DOORWAY IN HAARLEM

stone, the steps of the gable being finished with the same stone. The windows were large, the principal lines of the sash forming a cross, and the small panes were set in lead. Only a few examples in good condition still exist. The front door opened into a large square apartment called the *voorhuis* or vestibule. This was continued by a long marble hall extending the whole length of the house



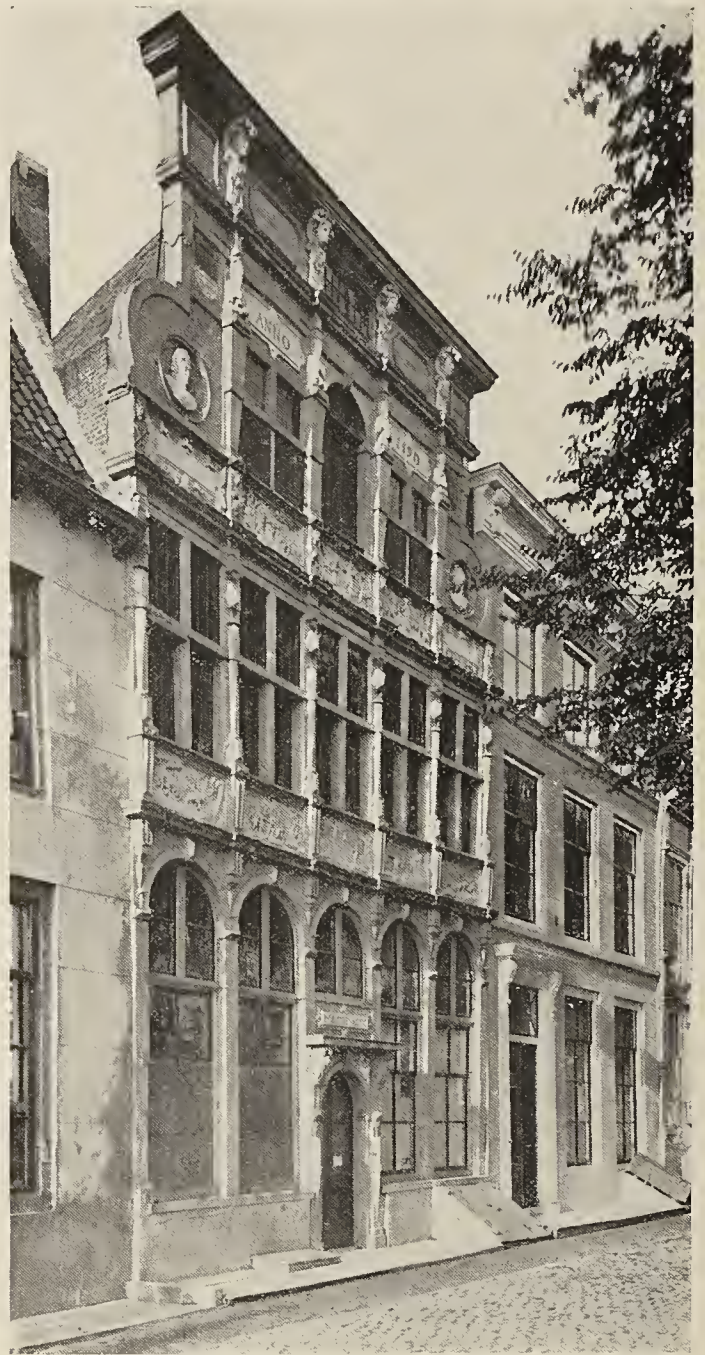
A FAÇADE IN EDAM

and opening on the inner court. Usually this hall was built on the side of the house so that the stairs and all the rooms were located on the same side of the passage. Of these once such famous interiors with their carved oaken walls and great chimney-pieces very little remains. Whole apartments have been taken up bodily and removed to different museums, and only very rarely is such a room to be found in a house occupied at the present day. Of the period of Louis XIV and





A HOUSE IN MIDDLEBURG



THE "DE STEENROT" HOUSE, MIDDLEBURG

XV are still some examples, all, however, much restored. The stairs of the houses were generally open and came out upon the second floor into a long hall similar to the one below. Remarkably good examples of the style are to be found in Middleburg, a famous old city of Zeeland, as well as

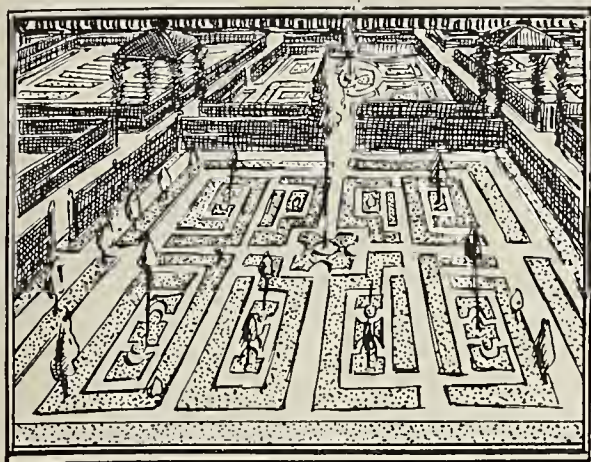


A MODERN INTERIOR

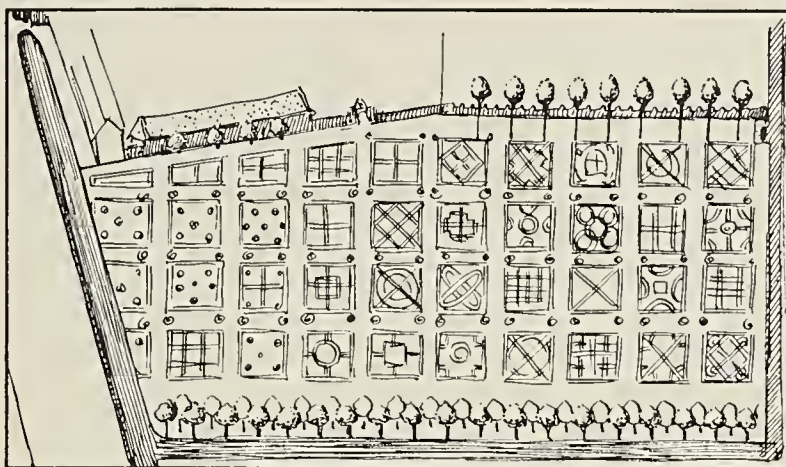
in Haarlem, Enkhuizen, Alkmaar and Kampen

Much of the furniture of these old houses has been carefully preserved. Antique bookcases and chairs, splendid clocks in old oak or walnut cases, were in most Dutch families religiously taken care of, and the owners' pride in such pos-





AN OLD DUTCH GARDEN



PARTERRES OF AN OLD GARDEN IN VLAANDERN

sessions is surely justified, since so much of the expensive and ornate work of to-day falls far short in artistic merit and solidity of the simpler yet rich designs of these earlier times.

The same quiet simplicity of the houses was reflected in the daily life of their in-

mates. To the Hollander, although very hospitable, his home was a holy place, the sanctum sanctorum of his heart. Here all his best and finest qualities came uppermost, and here all the virtues of the family life with all the dear home traditions were fostered and propagated.



BESIDE A DUTCH CANAL. From a pencil sketch by J. G. Veldheer





INTERIOR OF AN OLD HOUSE

MARKEN



IN A DUTCH GARDEN

BROECK





A WATERSIDE COTTAGE

BROECK

The gardens, like their owners, were characterized by a certain middle-class dignity and stateliness. Traversing the long hall and passing through the great door one came first into the inner court separating the garden proper from the house. This court with its ornamental old pump suggests so strongly thoughts of a day long gone that one would hardly be surprised to meet his great grand-



ON ONE OF THE MINOR CANALS

THE HAGUE

father there wearing the same hat and peruke, which the old silhouette on the wall has made so familiar, and in his hand the same cane with time-yellowed ivory knob which is treasured as a relic in the corner of the room at home.

Some few gardens bear unchanged the signs of the period to which they belonged,—a large grass plot or lawn, in the middle a ball-shaped garden-mirror, or,





INTERIOR OF A FISHERMAN'S HOUSE AT MARKEN



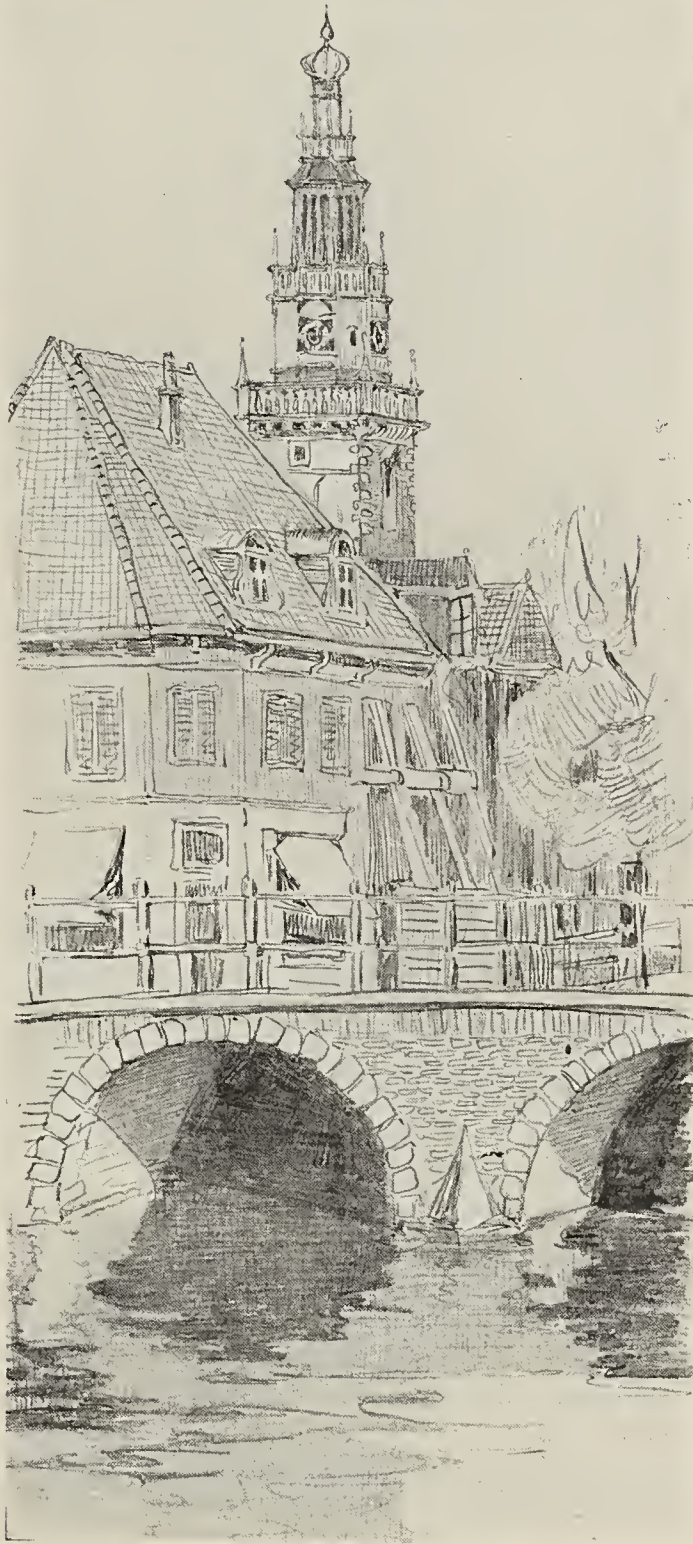
failing this, a terrestrial globe on a pedestal; the four corners planted with large trees, the whole fenced by a closely clipped hedge, and this in its turn surrounded by architecturally treated bands of blue stone in the style of Louis XIV or XV. One of the best known Dutch gardens of a somewhat earlier period was that of Broek in Waterland, though to give a clear idea of this tasteless effort is not easy. Some neglected shrubs, a few bushes clipped in animal and other forms, in the middle a small flower-bed bordered by a hideous ornamental design in coral and shells—that is all. How it could be described again and again by foreign writers as a fine example of Dutch landscape art is a riddle to the Netherlanders themselves.

Of the really characteristic gardens only a very few neglected examples are to be found. In general they are, as a whole, so overgrown and altered that the original plan is difficult to decipher. In the seventeenth century the ground was laid out according to its size in one or more quadrangles, each of these divisions being devoted to some particular use. The entire space was protected by a carefully shorn hedge.

In a somewhat later period, the curved lines so affected by the famous Le Nôtre, designer of the king's gardens at Versailles, were introduced.

At once the whole style of Dutch landscape gardening underwent a change, returning again to the most beautiful period of the Italian school. Besides the preservation of the decorative idea in all its purity, the use of certain lines brought about wonderful light effects which, in union with cleverly introduced plastic groups, gave to the whole a peculiarly charming appearance. Unfortunately the Hollander was not always able to live up to his very genuine appreciation of this refinement. His innate *bourgeoisie* frequently betrayed him, leading him again and again into the senseless follies of which the Broek garden, before referred to, is such a glaring example. But in spite of all this the Dutch dwelling-house, with its somewhat severe interior, its inner court and garden, had a peculiar and very decided character of its own; and we cannot but hope

that in the great reawaking of decorative art in Holland, all architecture and landscape gardening may have their full share of appreciation.



SCENE IN ALKMAAR

From a Pencil Sketch by J. G. Veldheer





LITTLE MORETON HALL, CHESHIRE, ENGLAND



## AN ANCIENT HOME OF ENGLAND

I HAVE wandered over England and have seen old homes and new, but in the far corners of Cheshire under shelter of Mow Cop, on the Congleton Road, stands the house of my dreams. An "olden day" house of surpassing beauty, bringing memories of the long ago, times which we wot not of, yet the actual house where men and women lived, loved and suffered, as we live, love, and suffer to-day in the old country and the new. The same sun shines, the same moon wanes, and lapwings as of yore circle overhead as springtime calls to the buds to burst and blossoms to bloom.

Little Moreton Hall is said to be the finest specimen of domestic architecture of the character now remaining in England. A grand black and white house, still inhabited in part, and in good preservation. It

stands within a square moat full of water, and you reach the portal of the ancient gateway over an old stone bridge. You can see where the drawbridge hung, and can fancy you hear the bolts being drawn and the heavy key turned in the old lock. Once an avenue led up to the bridge, but is only suggested now; even the trees are dead which sheltered the knights and dames in the long ago. This is a wonderful building, no two lines alike, but infinitely picturesque in its irregularity. The timber is the color of coal and the walls "chequered in black and

white, with trefoils, quatrefoils, and chevrons diapered all over it." I never saw such wonderful patterns or more cunningly devised. By the portal is an old stone horse-block, and in my dream I fancied I could see a knight pause before crossing the little bridge, for his lady, who stood on that very stone, to tie a love knot round his arm.

Through the gate house you come to the quadrangle, and here the windows which form five sides of an octagon, arrest the attention at once. They comprise two stories, and the top projects over the lower ones. Round the upper tiers you can read with ease the words

—GOD IS AL IN  
AL THING THIS  
W I N D O W S  
WHIRE MADE BY  
WILLIAM MORE-  
TON IN THE  
YEARE OF OUR  
LORD MDLIX.—

A good beginning, forsooth, and worthy of a man who built such a place.

Against the lower window is a charming record of the very maker himself, who must have gloried in his handiwork as few men can do to-day, when good work is somewhat out of date and quantity triumphs over quality! These are the words:

—RYCHARDE DALE CARPEDER MADE THIES  
BY THE GRAC OF GOD,

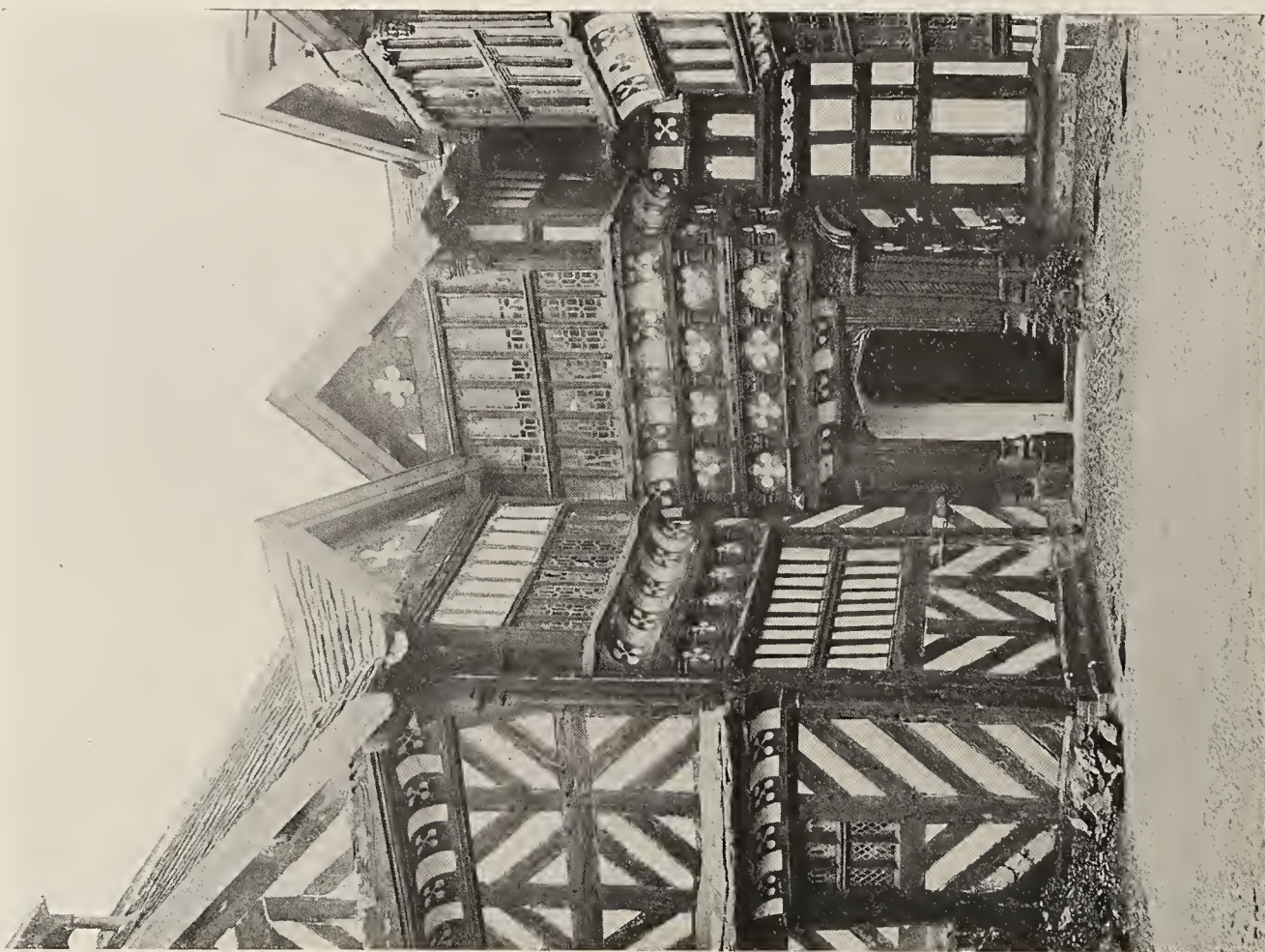
Good old Richard Dale! If all work was begun and finished in such faith "by the grace of God" we should do better work nowadays, and leave a



CHIMNEY-PIECE

LITTLE MORETON HALL





THE ENTRANCE FROM THE COURT



THE ENTRANCE FROM WITHOUT

LITTLE MORETON HALL



grander legacy to our children and our children's children.

A winding staircase leads up to the long gallery which is the main feature of the building. Just before you reach it, you pass one of the secret chambers which were concealed behind oaken panels. The gallery is sixty-eight feet long by twelve feet broad, the roof being seventeen feet

passes in her left hand and a sword in her right which pierces the world, represented as a globe. She has for her inscription "The speare of Destiny whose ruler is Knowledge."

On one side of the long gallery is the withdrawing room, and here there is a beautiful fireplace with the arms of John de Moreton above, who in Edward the Third's time married Margaret, sister and co-heiress of



THE COURTYARD

LITTLE MORETON HALL

high. Here, I would have you know, that Queen Elizabeth herself danced. It is almost entirely circled by windows with the tiniest panes, a triumph of glazier's art, over old oak paneled wainscoting. At the west end on the wall is a figure of Fortune, with a wheel above her head, which is uncommon I know; generally she leans upon it. Round the wheel is her motto "Qui modo scandit, corruet statim," and on the panels at either side

"The wheele of Fortune  
Whose rule is ignorance."

If you glance at the other end of the gallery you will see another figure on the wall. This is Fate who holds a pair of com-

John de Macclesfield. You can trace her quartering in the shield. As in all very old houses you pass from room to room; there are no passages anywhere, and it is difficult nowadays when everything is contrived for convenience, to realize how they arranged the accommodation.

There is a very small chapel with a separate entrance, with a small room on the north side, probably used by the priest.

The kitchens and butteries are worthy of the house. In one is an old spice chest, with a drawer for every letter in the alphabet; and on the shelves of the ancient dresser are rare old pewter dishes with the Moreton arms engraved thereon. On the outside





AN INTERIOR

LITTLE MORETON HALL

walls are many specimens of curious carving. Figures of quaint billmen in doublet and hose, billmen of Elizabethan age; angels with double trumpets, women (who cannot be counted fair) coroneted with dragons issuing out of the coronal; chaplets of laurel, oak and bay.

In such a house, with memories haunting the very air you breathe, one feels inclined to speak with bated breath, lest perchance you disturb some spirit lurking there, who may have returned to visit the well-known, well-loved spot. It saddens me to pass from such a perfect specimen to see the buildings of to-day. Perchance behind a cherry-tree

laden with soft white blossoms I catch a glimpse of a corrugated iron roof.

Oh! I pray thee who builds in the old world or the new, build beautiful buildings "by the grace of God," and leave behind you sights to be grateful for in the years to come. Let little Moreton Hall rise again from its grave and reappear over the sea; for after all, it is better to go back and imitate perfection than to go forward and offend the eye. A house like this could not be built in a day, but surely we could wait awhile for such a blessed result.

*Helen Milman*





## UPON SUN-DIALS AND HOW TO MAKE THEM.

FOR ages before clocks and watches were invented the sun-dial was the only time-piece known. Gnomonics, or the art of dialling, was the pastime of ancient mathematicians and astronomers. Herodotus ascribed the invention of the sun-dial to the Chaldeans; but though the crude hemicycle of their astronomer Berosus served as a prototype for several centuries, it remained for the Arabians to elaborate it and to carry the art of dialling to intricacies unreached before or since. As far as history extends backward, we find mention of the sun-dial; and if records had not faded we should doubtless know this form of timepiece to have been in common use yet earlier than the era of those ancient peoples we have mentioned.

In latter-day garden-craft the sun-dial has occupied a hallowed place. With the opening of the sixteenth century and the rapid development of formal gardening from that time onward, its design and construction were much discussed, and the dicta comes down to us in a quaint and quasi-scientific literature. Marvell tells of a gardener who made a dial out of herbs and flowers and

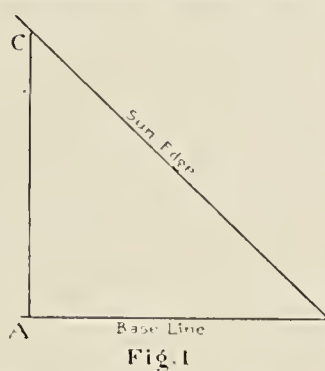
"Where from above the milder sun  
Does through a fragrant zodiac run;  
And as it works, the industrious bee  
Computes its time as well as we.  
How could such sweet and wholesome hours  
Be reckoned but with herbs and flowers?"

It was then that the shepherds would "carve out quaint dials, point by point," and "a true Dyall or Clock, and some Anticke works, and especially silver sounding Musique, mixt Instruments and voyces."

The dial was given a place of honor and the best exposure on the walls of buildings; it enjoyed the fairest setting at the crossing of garden alleys; its shape was wrought into innumerable and imaginative forms receiving the touches of skilled artists; and the aphorisms of poets was the sole language of that otherwise mute witness of passing days and fleeting human lives. Even in France, Italy and other Continental countries, classic pavilions, fountains and great sculptures failed to altogether crowd out the stone disc awaiting the march of the sun, while pre-eminently in England and Scotland the place

of the sun-dial in garden design has always been supreme. In the latter country the delight in the mathematics of the dial gave rise to the complicated forms upon globes, crosses, cylinders and hollowed hemispheres. The opportunities afforded for variety and beauty of form and for gnomonic phraseology have been largely responsible for the favor the dial has enjoyed with our ancestors and for the present efforts to recover all old examples possible and to record their shapes and enrichment, their inscriptions and their story.

Turning now to the construction of sundials we shall confine ourselves to their mechanical side only; and with the object of clearing away some of the puzzling difficulties of laying them out, we shall endeavor to give concisely practical directions unconfused with mathematical theory. There are numerous kinds of dials, many more than we are accustomed to seeing illustrated in readily accessible books or here and there in old-



fashioned gardens in this country. There are, for example, horizontal dials and vertical dials, inclining and reclining, erect declining dials, reflective dials, globe, polar, equatorial, equinoctial, cross, and window dials. Then there are dials which record the seasons only and others which measure time by the moonlight. But the horizontal and the vertical types of sundial are the most common, the simplest and the most useful; and to the former of these we shall confine ourselves in the present paper.

Concerning materials, it is sufficient to say that any substance may be used so long as it has the paramount qualification of being enduring. As the dial is to measure time, its own equipment should be cœval with it,—should surpass and outlast time, if such a thing were possible. Stone has been most frequently chosen for the dial-face, but smooth gravel with tiles for the hour figures would answer as well, were it not that in such a case the gnomon would have to be impracticably large. Indeed, there is evidence that the obelisks of the Egyptians served as



huge gnomons of dials laid out upon the level ground. In modern dialling convenience of construction and of working is, however, the next consideration in the selection of materials; and it has brought stone and bronze into the most frequent use. That metal is the best suited for the stile or gnomon because the slender proportions required can best be sustained by it.

The object of the gnomon is merely to supply an edge exposed to the sun at a certain

are needed,—the former for fastening upon the dial-face and the latter to receive the sun's rays,—the back of the gnomon may be cut away at pleasure or the center may be pierced as freely as a draughtsman's triangle. In fact the variety and beauty of the shapes so obtained constitute one of the most interesting features of the dials of all periods.

The angle ABC, Figure I, then, is the correct one for the latitude we have selected.

The next step is to lay out the face of the dial. This is shown in Figure II. Draw a horizontal line CD, and at its center erect a vertical. From the intersection E, as a center, describe a circle the radius of which will equal the length of the line BC in Figure I (the length of the gnomon's face). The points C and D upon the circle will be the six o'clock points made by the daily passage of the sun. Inside of this circle another circle should then be drawn whose radius should equal the length of the line AB in Figure I (the base of the gnomon). The two quadrants of the outside circle A to D and A to C next divide into six equal parts—indicated by o, o, o, etc. Do likewise with half of the inner circle and obtain the points z, z, z, etc. From each of the points o, o, o, etc., draw lines parallel to CD, and from each of the points z, z, z, etc., draw lines parallel to AE. Mark the points

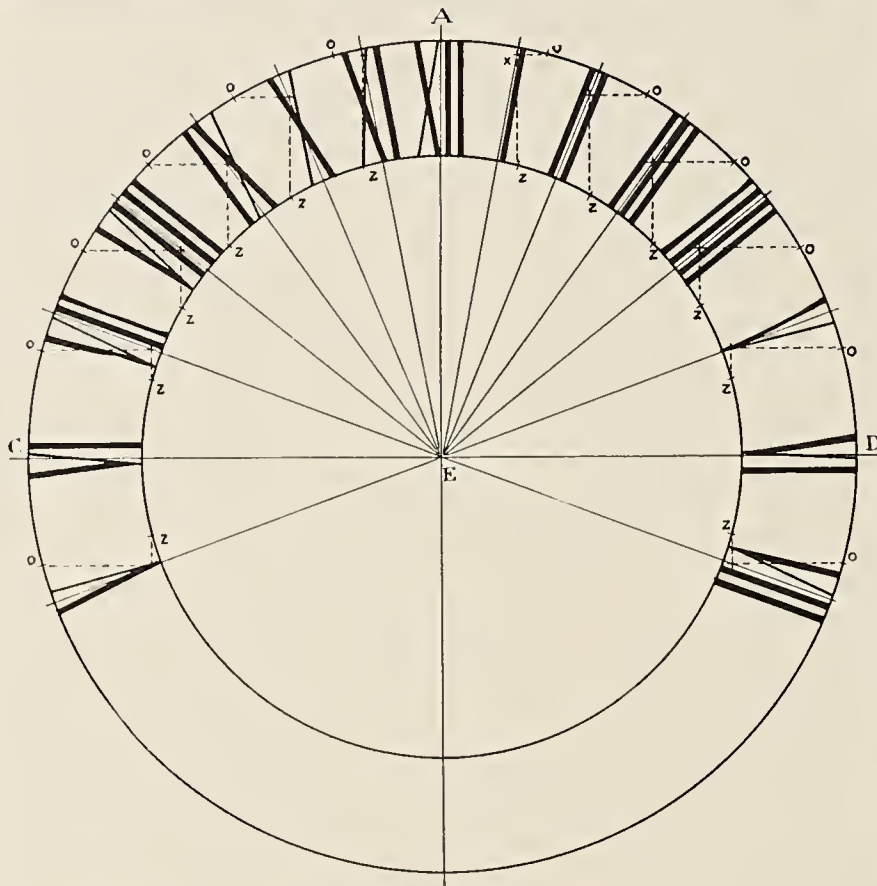


Fig. II

angle with the ground. Figure I shows the method of laying it out. First: A horizontal base line AB is drawn. With a protractor the angle of the gnomon's face is laid off equal to the latitude of the given place the dial is to serve. Assuming the instrument were to be made for use in New York City this angle would be  $40^{\circ} 44''$  (nearly), the latitude of the metropolis. From the point B this angle is described until it intersects C—a variable distance corresponding to the size of the gnomon desired. From C, a vertical line is carried to the base-line and the triangle thus formed gives the gnomon in its simplest form, and would be ready for use save for slight modifications we shall mention hereafter. Since only the lower and upper edges

of intersection x, x, x, etc., and draw lines through them from the central point E. Where these lines cross the circles will be the hour points. In drawing the figures for the hours they should have the same inclination as the lines radiating from E. The half and quarter hours should be made in the same way by dividing the distance between the points on the outer and inner circle, and where the lines from E intersect will give the position for the half hours and quarter hours. The minutes, if one chooses to put them in can be spaced off with the eye, as the distances to be divided are short. The lower half of the dial can be laid out in precisely the same manner given above and the hour marks extended to, say, four o'clock



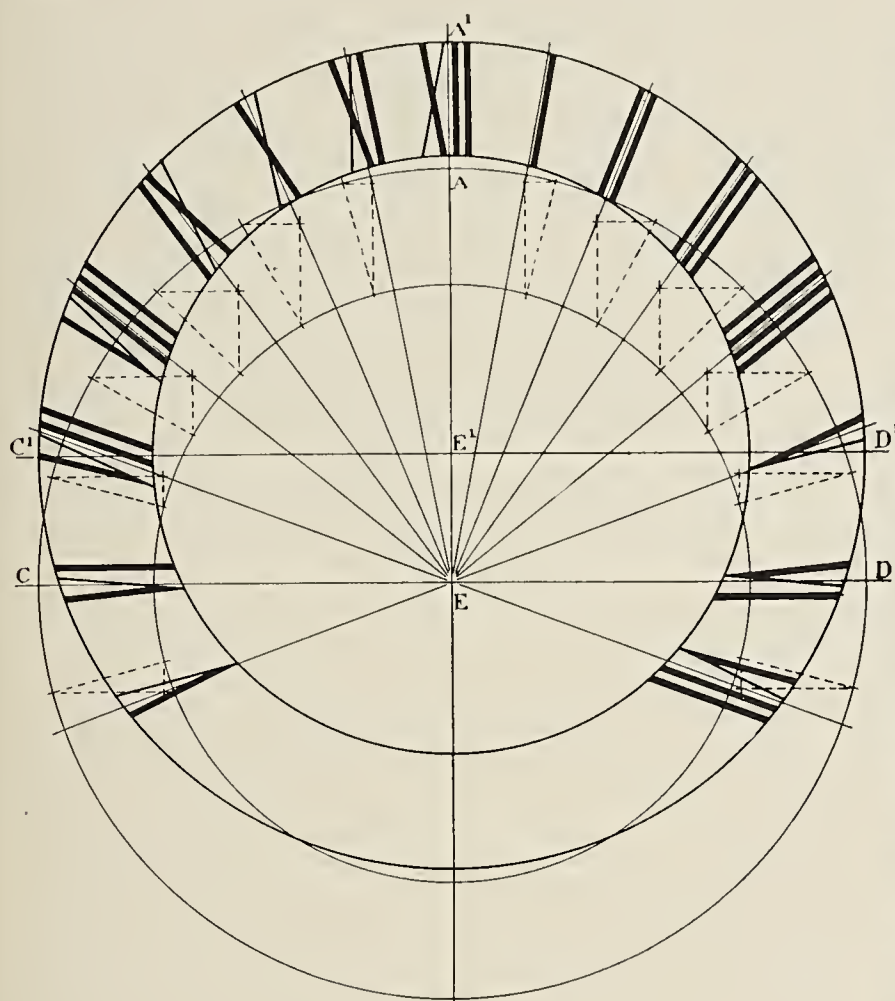


Fig. III

in the morning and eight o'clock in the evening; but for ordinary practical use from six o'clock in the morning to six o'clock in the evening covers all that is needed.

In laying out a dial in this way, no allowance is made for the width or thickness of the stile or gnomon. If a thin gnomon is used, that is, of metal  $1/16$  of an inch thick, it is scarcely necessary to make any allowance; but if a heavy gnomon is to be employed, having, say, a thickness of  $3/16$  or  $1/4$  of an inch, then, instead of the single line AE

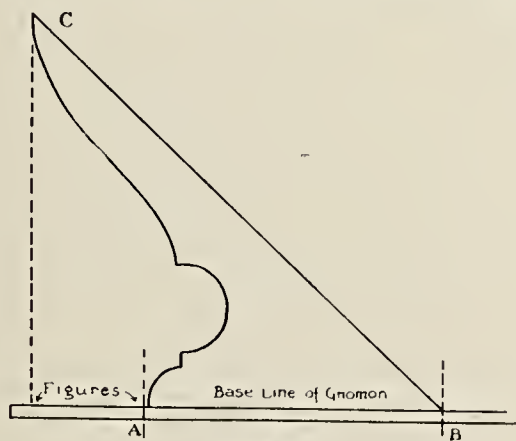


Fig. IV

(Figure II), there must be two parallel lines the same distance apart as the thickness of the gnomon. In this case, instead of striking the circles from the central point E, two semicircles must be made, having their centers where the line CD intersects the two parallel lines; or what would probably be an easier method would be to cut into two equal parts the preliminary diagrams we have been describing and to place between them a strip of paper the exact thickness of the gnomon to be used.

As the hours about the middle of the day are closer together than those early in the morning or late in the afternoon, it makes a much better looking dial to shift the center towards the twelve o'clock mark and to draw a new circle from this point. The lines radiating from E should be extended to this new circle and the gnomon increased in proportion. That the dial should give the best

results, a practical rule for the length of the gnomon is that the upper tip of its sun edge be directly over the outer line of the border containing the figures of the hours, (see Figure IV). The center of the new circle should not be moved, however, from side to side, but must always be on the line AE midway between the two six o'clock points, as shown in Figure III. In setting the dial, supposing it to be a horizontal one, great care should be taken that it should always be perfectly level, i. e. parallel with the plane of the earth, and that the gnomon should incline neither to the right nor to the left, but should point always to the *true* north, not the north of the *magnetic meridian*.

The foregoing is the simplest of all problems in dialling, as the gnomon pointing to the north and casting its shadow upon a level plane surface are the easiest given conditions. When these conditions are changed, mathematical principles may be carried into almost infinite complexity, as, for instance, in the case of the dial-face placed at an unusual angle with both the earth and



the meridian, and when it is no longer a plane surface, but a cylinder, a cone, etc. These complexities are accompanied by increased chances of error, for the sun-dial, at best, is not an absolutely accurate recorder of time. Atmospheric refraction, the diffusion of the sun's rays and other circumstances each contribute some form of error, however small. To connect the movements of the dial with our system of clocks, it is necessary to correct the shadow of the sun by means of the "time equation." This may be found at best in the United States Nautical Almanac, and is, as everyone knows, a uniform scale of time occupying the mean between clock time and apparent time (the time

of the sun-dial). When the hour of the sun-dial is known, the "equation" will enable one to obtain the corresponding clock time or vice versa. With this reference at hand, the sun-dial can be depended upon as a fairly accurate timekeeper. In setting forth the above directions I do not pretend to be an expert or to know all about sun-dials; but I have gained some practical experience in their making; and realizing the difficulties, mistakes and mishaps encountered in my first efforts to make a dial, I gladly give, for what it is worth, the benefit of my experience. If it save others from the same troubles I have met with, I shall have been amply repaid.

*H. R. Mitchell.*

HOWEVER successful modern inventors may be in adapting various metals to the requirements of building construction, examples of the passing of wood can only be looked upon with regret. The systematic energy of a Steel Trust is, perhaps, a power behind the present clamor for so-called "fire-proof" materials, and all efforts to render wood incombustible, without detriment to its native valuable qualities, are shadowed by the increasing scarcity of lumber and its steadily rising cost. For this state of affairs ignorance upon the care of forests and the proper management of timber lands is indisputably a cause. It is known to comparatively few persons that the Division of Forestry recently created under the Federal Department of Agriculture holds out a helping hand to stay the forests' decline. Individuals, large industrial corporations and States are applying to this Division for advice and practical direction upon the best means of cutting and planting timber so as to insure for the future a steady and improved growth. In order to disseminate a knowledge of improved ways of planting and developing forest plantations, woodlots, shelterbelts and windbreaks, assistance in the form of expert inspection, followed by the preparation of working plans, is gratuitously supplied. The results, when sufficiently interesting, are afterward made public.

The fact that the Division and its scanty appropriation are already overtaxed is an earnest that America will soon place herself

upon the plane of maturer European countries and guard her forests as zealously as she husbands her wheat-fields and the fish in her waters. The office at Washington is constantly testing timber for commercial use and is carrying on researches of great economic importance. The effects of fires upon forest growth, the effects of grazing, the relation of the forests to the country's water supply go along with the reclaiming, by means of tree planting, of the non-agricultural lands of the West. But the study of forestry is not solely for agriculture and commerce. It intimately concerns the arts, and particularly that of making homes. Its esthetic import is realized when we search in vain for a more beautiful background to architecture, a more effective shelter from northern winds, than a sturdy forest. And the forests when transformed are the very making of the home's interior. The charm of how many delightful rooms lies in their broad paneling of wood and framed ceilings; for wood is silent while iron is resonant; it is warm when stone and plaster are cold; it readily absorbs artificial color, and as surely will it take on of itself the richest hues of age; it is easier worked than any other material; and its very grain speaks of palpable life that increases year by year. Any steps looking to the increase and preservation of wood should receive universal commendation, for this material,—the closest to our daily lives because the most agreeable to all the senses,—can never be replaced by another.





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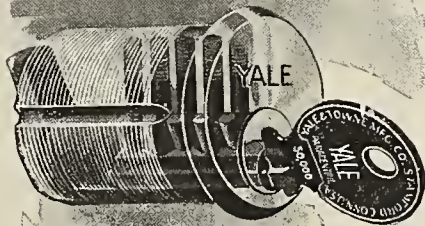
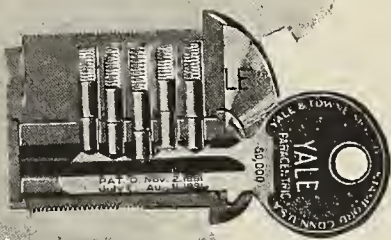
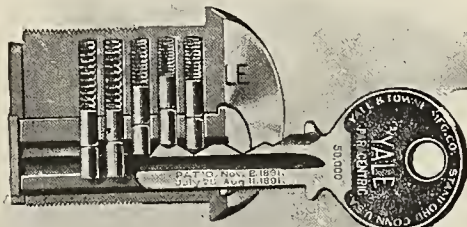
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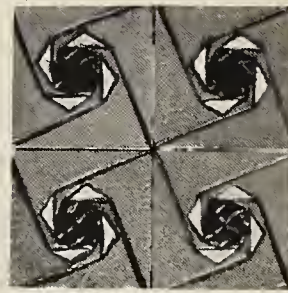
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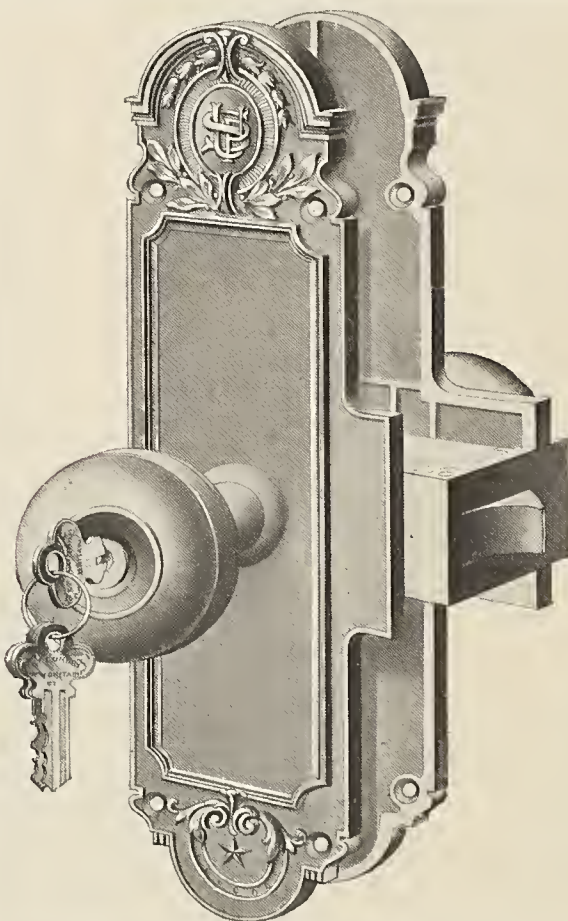
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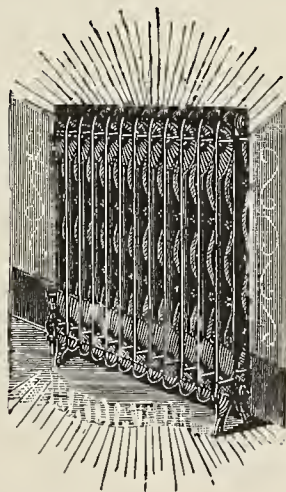
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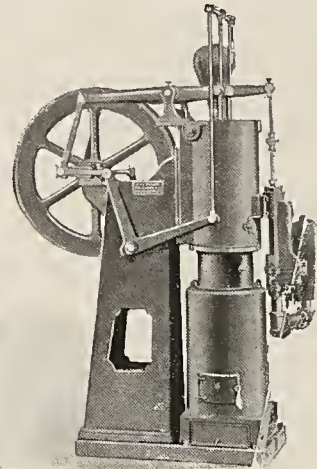
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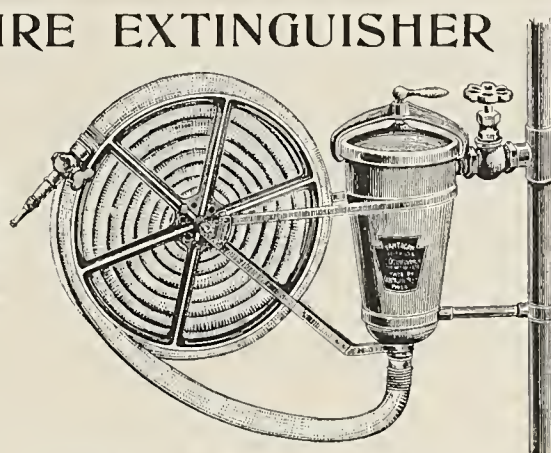
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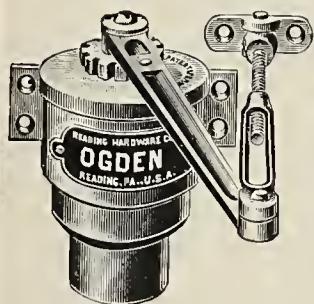
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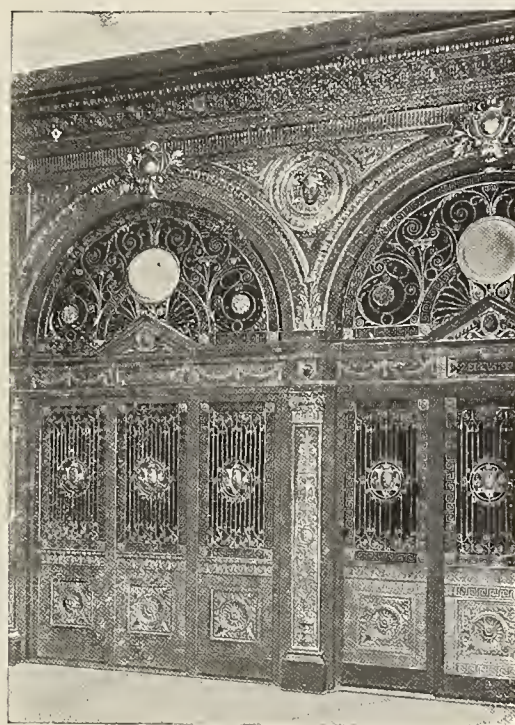
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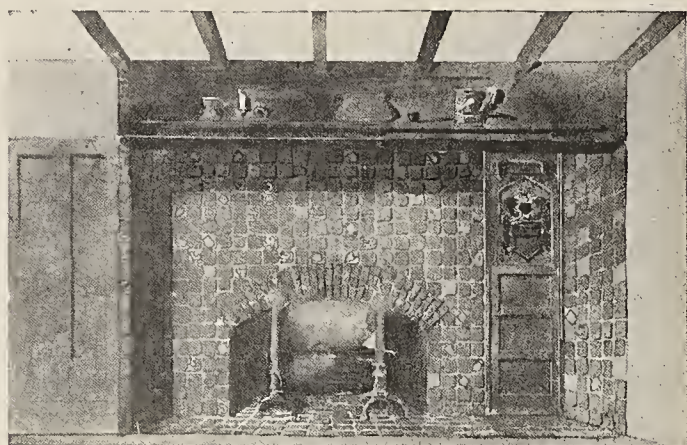
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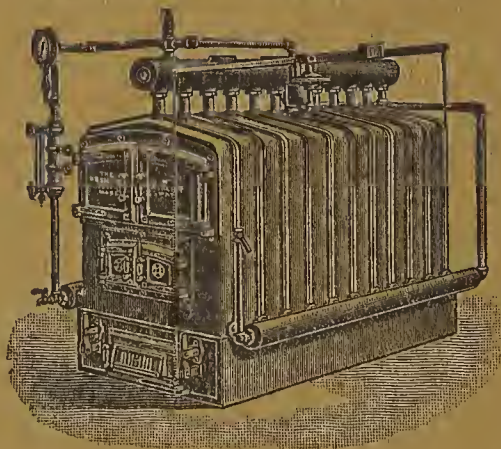
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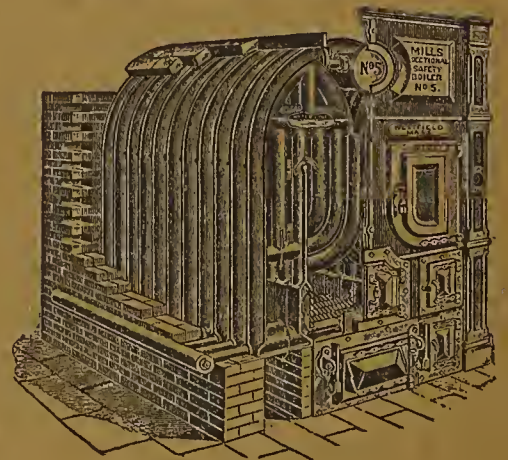
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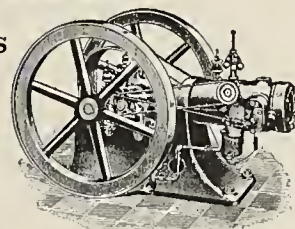
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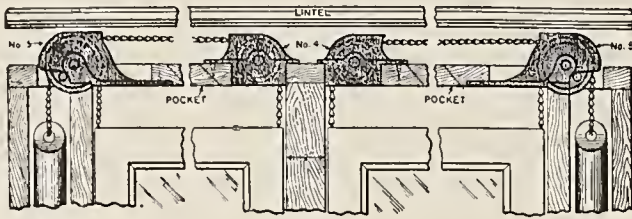
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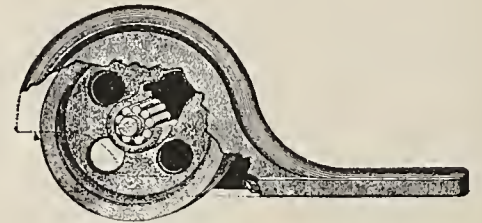


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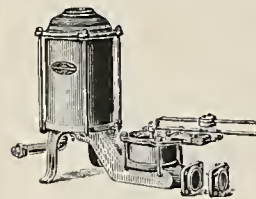
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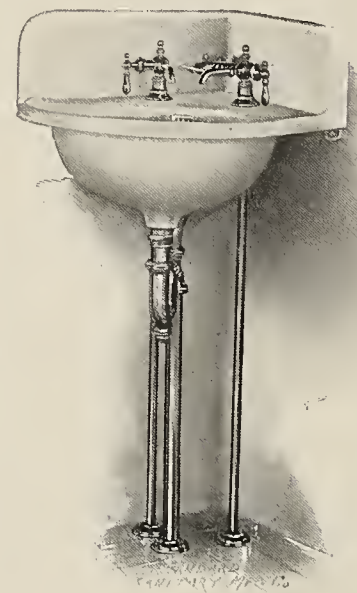


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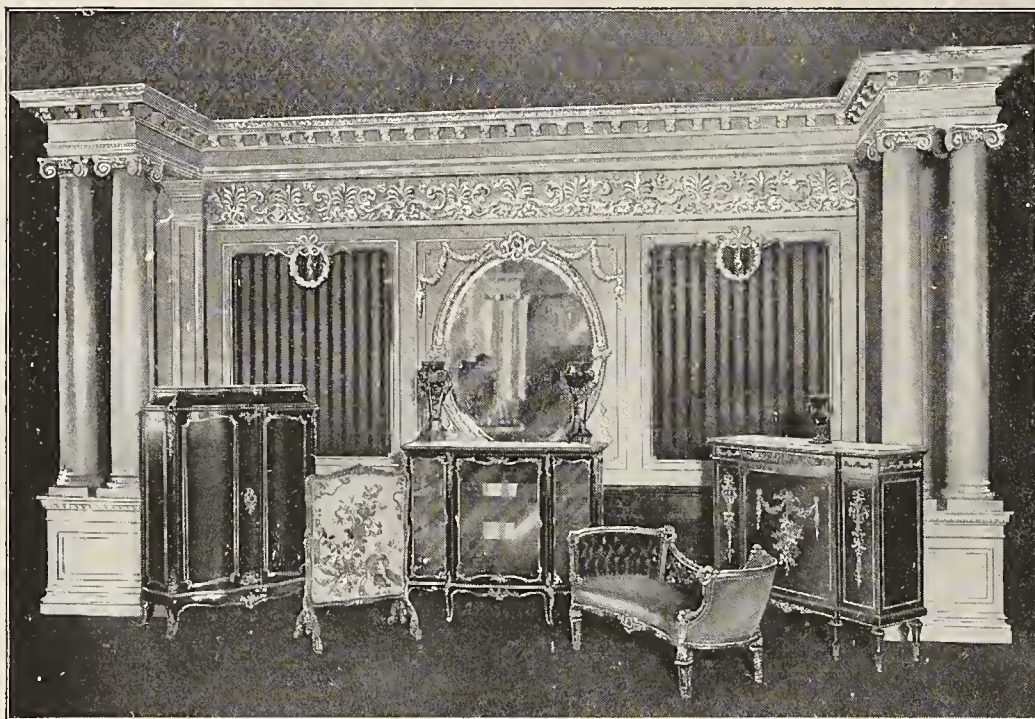
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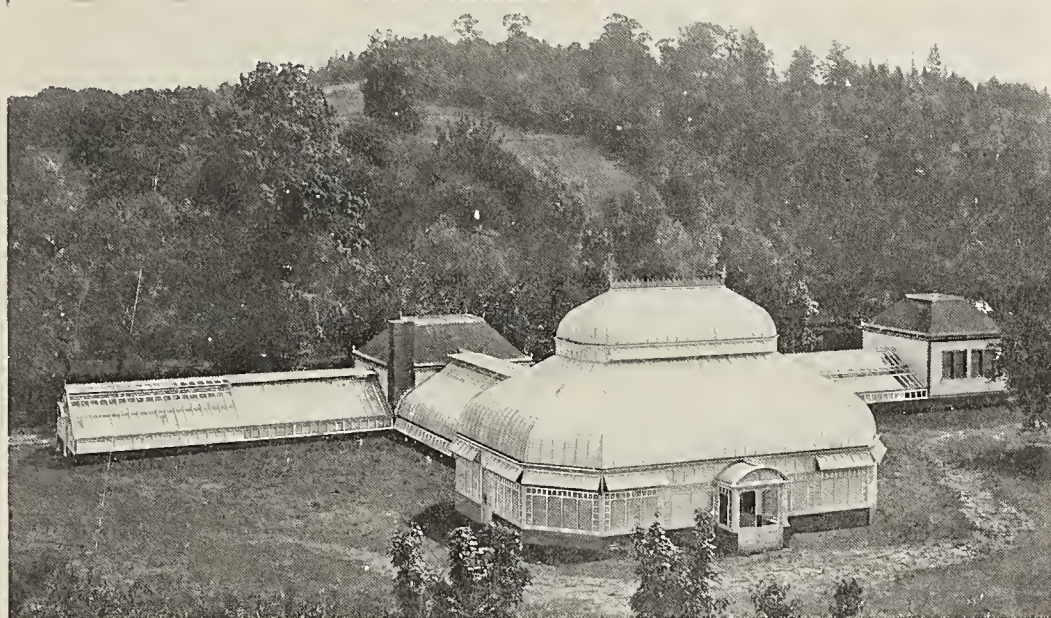
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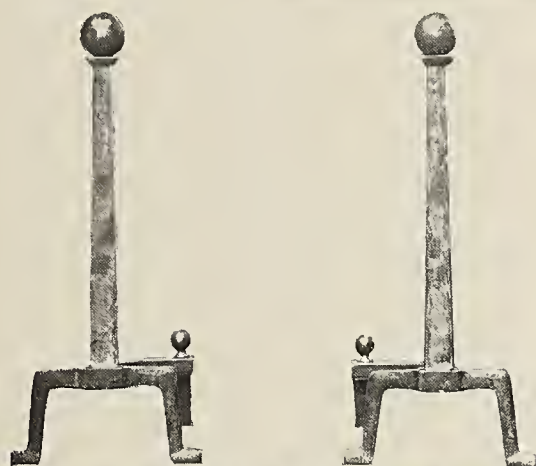
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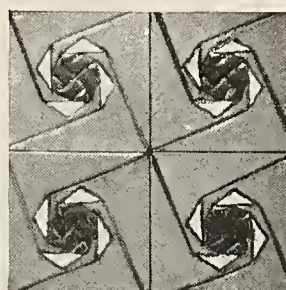
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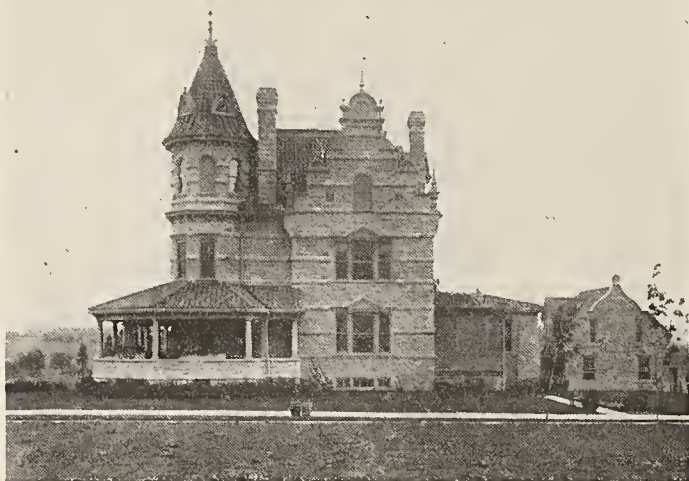
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THE FOUNTAIN OF APOLLO  
IN THE ISLAND GARDEN, ARANJUEZ

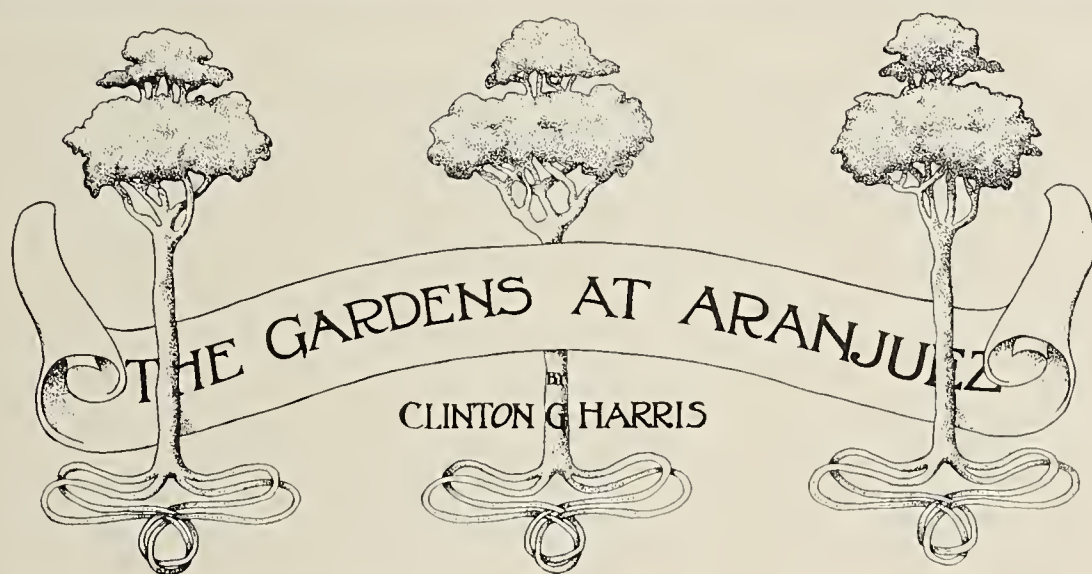


# House & Garden

Vol. II

NOVEMBER, 1902

No. II



THE country around Madrid, and in fact most of the central part of Spain is an immense wind-swept plateau, elevated some two thousand feet above the sea level. Vast plains extend in all directions, almost devoid of dwellings, and even of vegetation, save here and there the starveling wheat which barely hides the barren soil, and, occasionally, a few solitary trees which, scattered about on the horizon, relieve the monotony of the landscape. No traveller who has entered Madrid by daylight can help being impressed by these desolate fields, which stretch even to the city gates. Without the least hint that he is approaching a well-peopled capital, he is suddenly brought face to face with palace, dome and spire; the scene changes with magic rapidity. He leaves the arid plains; and lo! Madrid, on a low sloping hill, bursts upon his view. The customary suburbs of the modern city are here entirely lacking; and in this respect, perhaps, the Spanish capital stands unique and alone. Attractive as it proves on nearer acquaintance with its wonderful gallery, and scarcely less celebrated armory, its touch of royalty, and its alluring bull-fights, there is withal an air

of despondency about the city. One soon wearies of the glare of the hot sun-baked streets, and yearns for an excursion into the world of woods and flowers, and to the coolness of refreshing brooks.

But Madrid, unlike its sister capitals—Paris or Rome—boasts of no Versailles nor Tivoli in its immediate neighborhood. It was when we were in search of some such spots as these, that we heard first of the once favorite summer palace of the court, with its gardens and streams, distant thirty miles at the village of Aranjuez. Eager for the adventure, but not with the most entire confidence as to what should be our reward, we prepared to leave the city the next morning. The hot and busy Puerto del Sol was willingly left behind, and we were off at an early hour, *en route* for the station. . . . Why mention the inevitable delays? It is a Spanish railway; the phrase must cover a multitude of sins.

The day is a glorious one—a bright May freshness in the air, that which comes the world over with that delightful month. In these southern countries its exhilarating freshness is to be doubly appreciated, for here the



spring lasts but a short time, fading away quickly into a dry and parching summer. We wind out leisurely through a country of undulating plains, with scarcely a tree or a dwelling in sight. Were it not for the brilliant fields of gorgeous poppies, that seem to crowd out the impoverished wheat, the mind might well grow melancholy at so dreary an outlook. Yet, even while we are

“oasis of flowers.” They commence at the very station, not arranged niggardly as in typical railway beds, but grouped in solid masses, brilliant of color, poppies and roses huddled close together, as if fearing that by some mischance one of their number might be blown out on the desolate plain to die alone.

Unique Aranjuez! a town existing appar-



A GENERAL PLAN OF ARANJUEZ AND ITS GARDENS

oppressed by these rambling thoughts, or wondering whether there is aught better in store for us at our journey's end, suddenly we are conscious of a change, and we awaken from our reverie.

A welcome relief to the faithless travellers, there come to us as Heaven-sent accompaniments to the glorious sky and the balmy air, the song of rejoicing birds, and the breath of fragrant woods. We have passed suddenly from a barren parched land into a realm of verdure and flowers. Trees have appeared as if by magic, and we hear the cooling, refreshing sound of running waters. We have entered Aranjuez. Well may it be called an

ently as an humble companion to its gardens. There is little at first to suggest a village, yet we know the houses must be somewhere near, for the idlers have gathered about the station to greet the arriving train. The usual beggar is here, and one or two tumble-down hacks; but there is little need to engage a carriage, for already the shade of the glorious grove tells us that we are in the midst of the very gardens themselves. A vista through the trees reveals the distant palace, and we feel, at once, though in the very heart of Spain, that foreign influences have been at work to transform Aranjuez. Even the trees above our heads are not the charac-





THE WESTERN OR MAIN FAÇADE OF THE ROYAL PALACE

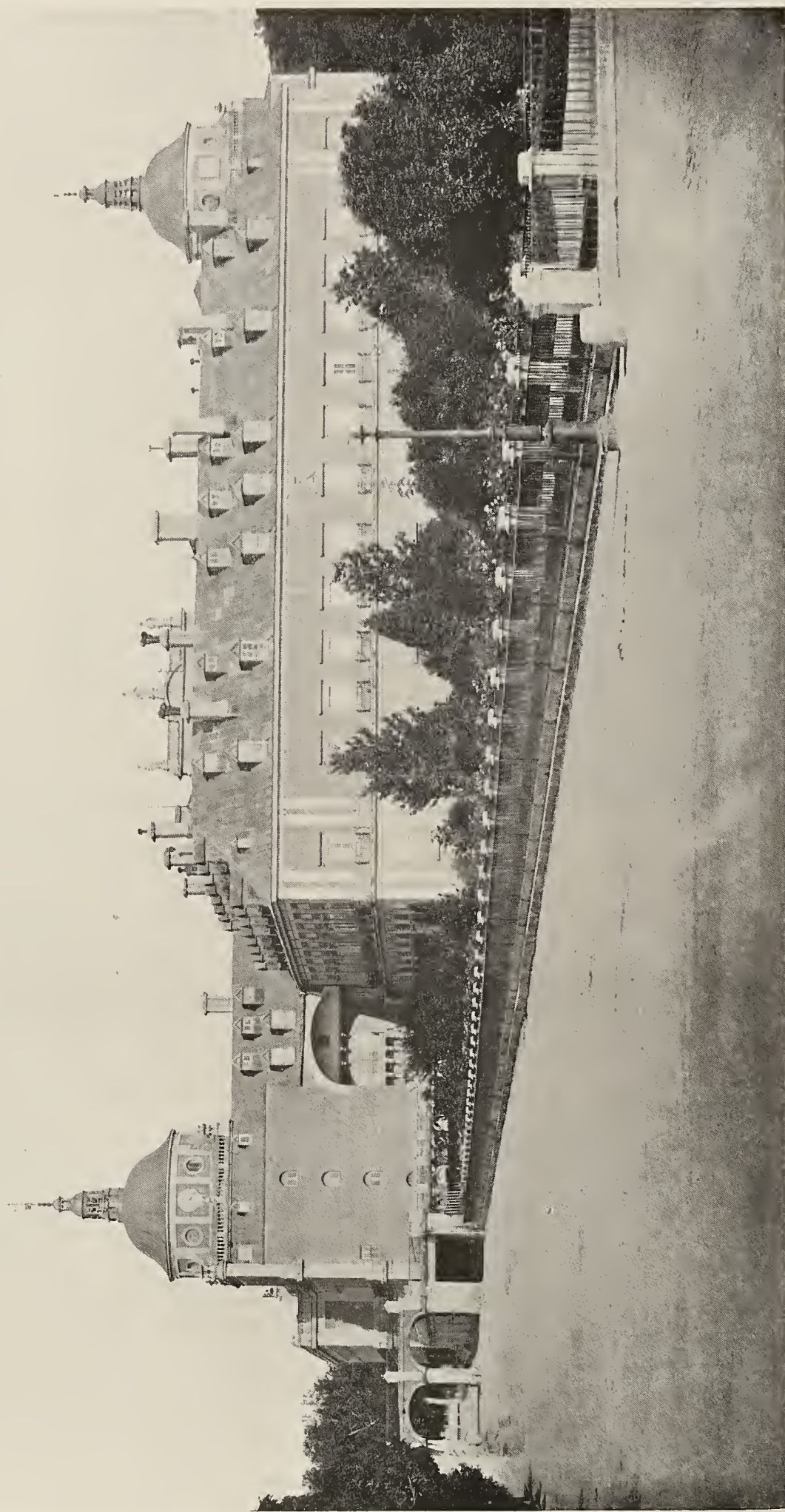
ARANJUEZ



THE SOUTHERN FAÇADE OF THE ROYAL PALACE

ARANJUEZ





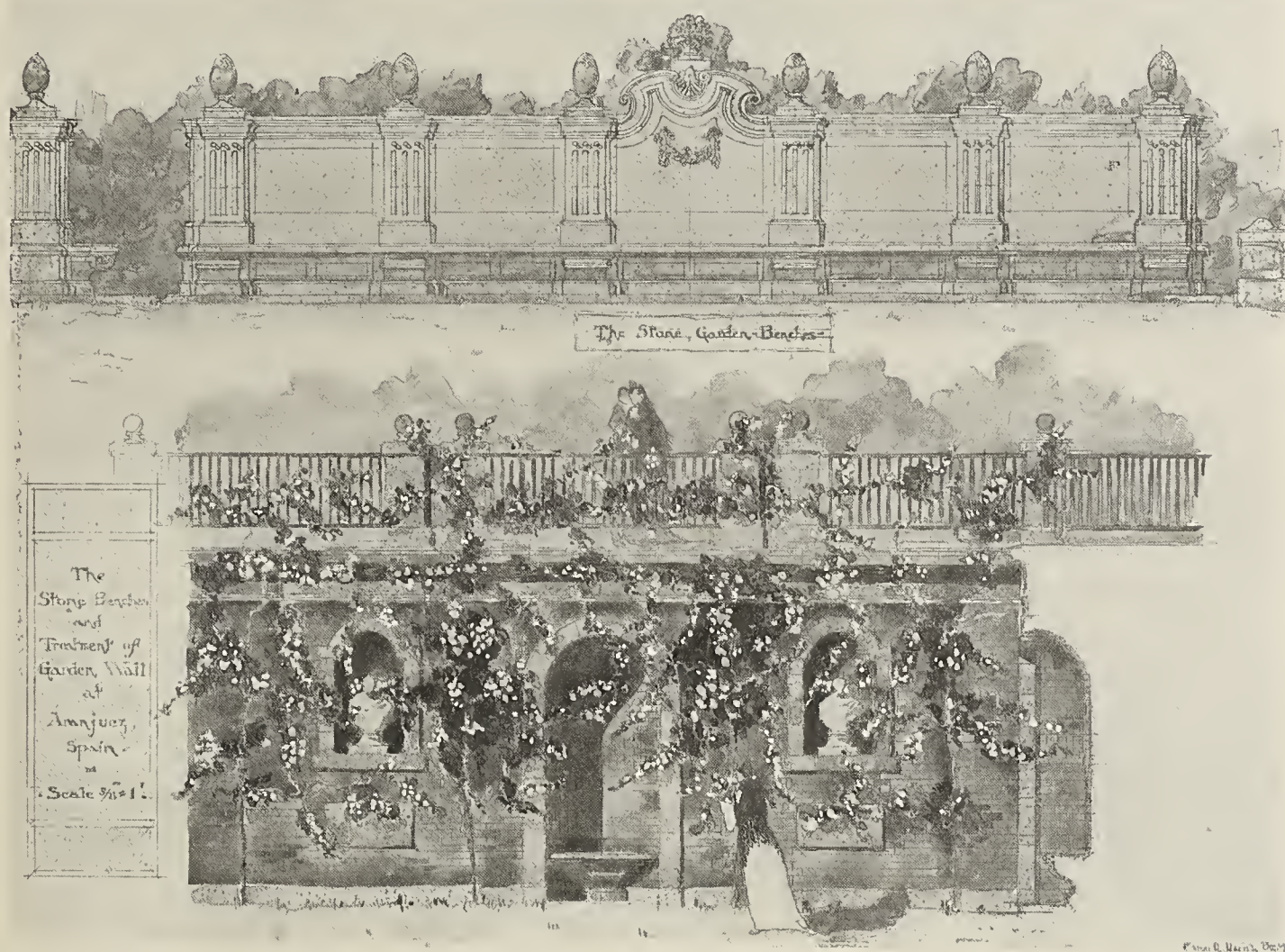
THE PALACE FROM THE PARTERRE  
ARANJUEZ



teristic Spanish trees. We are surrounded by the elms of an English park; about us is an air of Fontainebleau or Versailles; and we turn eagerly to inquire the history of this verdant spot.

Far back in the fourteenth century, the wealthy and illustrious order of the Santiago, under the leadership of Lorenzo Suarez de Figueroa, founded here a monastery. Trees were planted, the olive and the vine culti-

Isabella, the possessions of the Order of the Santiago were absorbed by the crown, the character of Aranjuez was suddenly changed, and it became a royal summer residence, furnishing a breathing spot not too distant from the capital, to which royalty might retreat and escape from the heat and glare of city streets, and the oppressive ceremonials of the court. Villas replaced cloisters, and gaily dressed courtiers and ladies pushed aside the



STONE BENCHES AND TREATMENT OF GARDEN WALL AT ARANJUEZ

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vated, and the marshes at the junction of the Tagus and Jarama rivers were reclaimed and made to yield abundant crops. How different its aspect must then have been, without its groves, without its palaces, only the plain whitewashed ecclesiastical buildings, with their brilliantly tiled roofs, contrasting strongly with the deep blue of the southern sky!

When in the reign of Ferdinand and

cowled monks. The son of Ferdinand and Isabella, Charles V, in 1536 made it into a shooting villa, in which to while away a moment now and then, when he could escape from his almost constant wars. His son, Philip II, on his several visits to England, admiring the glorious elms of the northern island, caused many of them to be carried to Aranjuez and planted so as to surround his summer palaces, employing the architect



## The Gardens at Aranjuez



ENTRANCE TO THE ISLAND GARDEN

ARANJUEZ

Herrar, to construct additional buildings. Many of these, however, were ere long destroyed by fire, and Philip IV swept away this part of the town, and commenced to rebuild it after the French styles; but with Spanish irresolution he did not complete his work, and it was left to be finished by his successors.

Great were the court gatherings now in this favored spot, and Aranjuez was the scene

of many a fête. According to the journal kept by Lord Auckland, Ambassador to Charles III, the court and ministers drove in the principal avenues through the gardens every afternoon in landaus, each drawn by eight or ten mules, followed by four footmen. There was much shooting, hunting, and many balls, and frequent exhibitions of horsemanship, called *parejas* where the princes and young nobles played the most





ARANJUEZ

PARTERRE BESIDE THE TAGUS





THE WEIR AND SUSPENSION BRIDGE

ARANJUEZ

prominent part in the presence of ten or twelve thousand spectators. The horses, to the sound of music, formed in various figures, resembling a very complicated dance. So had the panorama changed from conventual to court life, and from monastic to palatial architecture, until in the eighteenth century we find Aranjuez amid customs and surroundings largely borrowed from France—the country which at that time was setting the style for all European courts to follow.

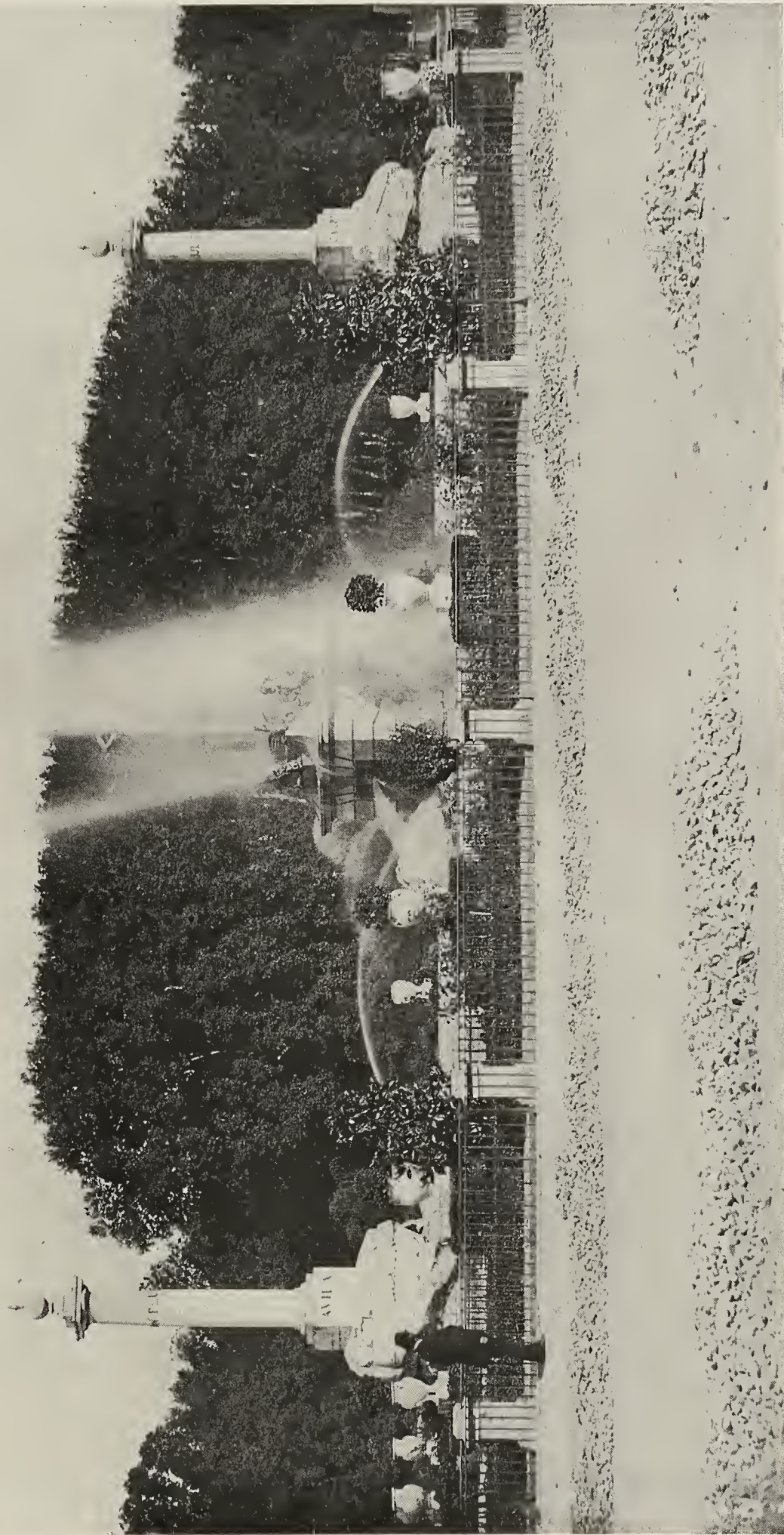
At this point, however, the scene ceased to shift; and in many of its features, the Aranjuez of to-day is the Aranjuez of a century ago; save that the court has fled, the fickle taste of Spanish Royalty now preferring La Granja as its place of ease. So it is likely to remain for the present, since the Spanish Exchequer is now too depleted to allow of any large amounts being expended in altering it. Interesting as its history is, let us not delve too deeply into past records on this glorious day. We have come to see the gardens. Nature is alive about us, the birds are thick in the tree tops, calling to us to come and search for more satisfying treasures than the doings of bygone kings and queens. Before us stretches the great grove of splendid elms, arranged regularly, but with foliage so massive and beautiful that we readily overlook the checker-board planting. Let us follow

one of these parallel avenues. No one forbids; the place partaking somewhat of the character of a large public common. Here and there a donkey—a remnant, doubtless, of the famous herds which were once raised here, grazes about at will, almost the only sign of animal life. Each vista seems to lead the eye to the palace, whose extensive façade and curiously placed domes at the meeting of the wings with the central portion, attracts our attention.

As we emerge from the woods a large oval grass parterre opens out before the palace. About its border are placed great garden seats of a rich yellow stone. These, some eight in number, and about thirty feet in length, are splendid in design, with high paneled backs, the central panel rising slightly in contour and supporting a well carved basket of fruit and flowers. Conforming to the shape of the parterre which they surround, we find the benches gently curved in plan. They furnish pleasant places in which to rest a moment and take in the charming situation of the palace before us, as it lies banked with deep woods on every side.

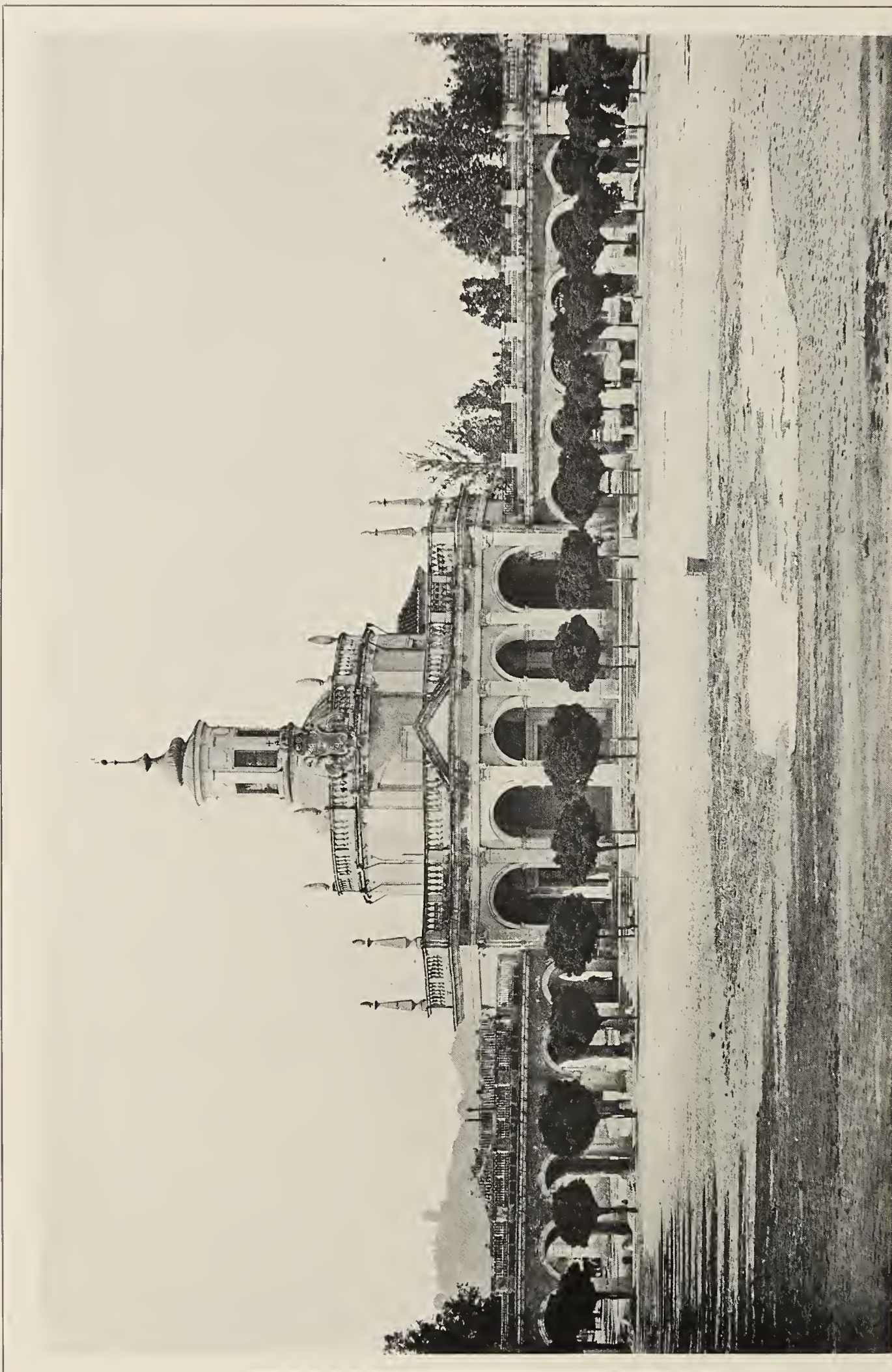
We are not satisfied with the façade of the building, however; the monotonous lines and closed blinds seem especially dull on this bright day, but entering, we find within some interesting rooms. Splendidly represented





THE FOUNTAINS OF THE PARTERRE  
ARANJUEZ





THE CONVENT OF SAN ANTONIO

ARANJUEZ



is Bosch, a painter of the beginning of the sixteenth century, almost unknown out of Spain, whose fantastic and allegorical subjects in the style of Brueghel were much praised by the authorities of his time. The cabinet is a treat for china fanciers, and is filled with the finest known specimens of Buen Retiro porcelain. The walls of the room are entirely covered with large plaques, representing high relief groups of Japanese figures, beautifully painted and modeled. The looking-glasses made at La Granja, add to the effect, the frames being composed of fruits and flowers carved in wood. This room was painted and modeled by Joseph Gricci, of Naples, one of the artists brought from Italy by Charles III, when he established at Madrid in 1759, the fabric of Buen Retiro, which had existed previously at the Neapolitan Palace of Capo di Monte. This porcelain is marked with the *fleur-de-lis* in colors of gold. The mirrors and the inlaid woodwork throughout the entire palace are especially fine.

As we pass the windows we catch lovely glimpses of the parterre below, and behind the palace we see shady avenues of oriental plane-trees and boiling cascades. The elms

seems to thrive wonderfully under the combined influence of heat and moisture, and some are of enormous proportions. It has been said that in their branches all the nightingales of Spain collect, and well they might, for nowhere in that country could they find a more lovely singing gallery. To reach these gardens we must pass along beneath the small acacia-trees, which line the road at the side of the palace—between the long arcaded buildings, the abode of the officers of the estate—and the garden walls. The rear portion of the palace is of wholly different style, the sloping slate roofs with their double tiers of dormers showing the Dutch influence introduced into Aranjuez upon the return of Marquis Grimaldi from his Embassy to The Hague.

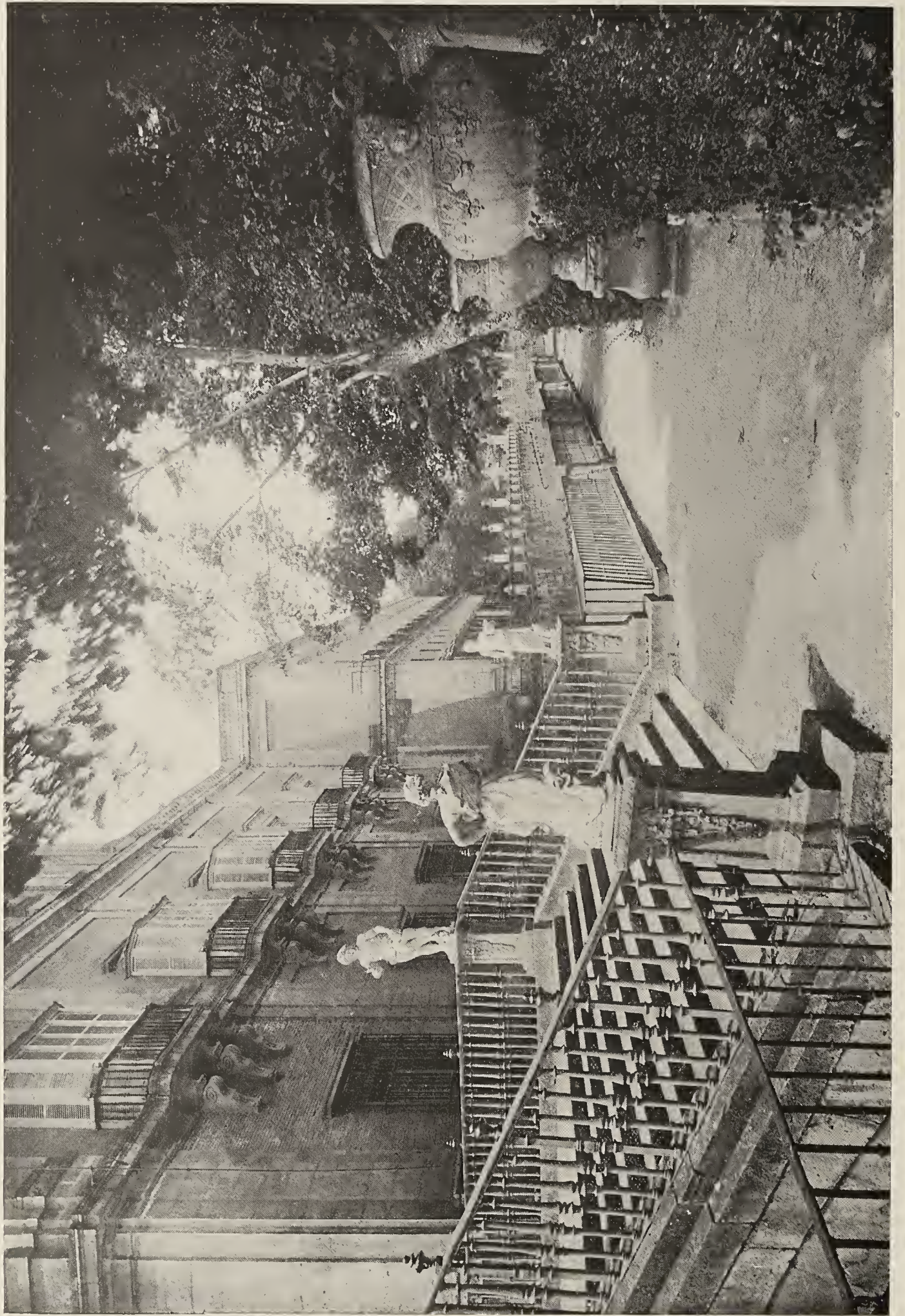
We now seem to be standing at the focal point of this royal village. Wide, shady avenues lead away in all directions, while near by we see the Convent Church of San Antonio, with its lanterned domes and covered arcades flanked with bushy acacias, which seem determined to look their best that they may not wholly give up their native town to the invasion of foreign trees. Between the arches and toward the ends of



THE DESCENT TO THE ISLAND GARDEN

ARANJUEZ





ARANJUEZ

THE GARDEN FRONT OF THE PALACE





THE SALON DE LOS REYES CATOLICOS

IN THE ISLAND GARDEN, ARANJUEZ

the avenues, we see the surrounding low hills whose barren slopes add emphasis to the verdure of Aranjuez. Fantastic fountains in the parterre behind the palace, indicate that water is not a scarcity here. In fact, beyond the parterre we see the winding river Tagus, and across a small suspension bridge, tastefully flanked with figure-capped pedestals and stone vases, is situated the one sign of commercial industry in the village—a substantial and very respectable looking flour-mill. Evidently the water power is put partly to industrial uses, and is not wholly absorbed in the ornamental function of supplying the fountains.

But standing here before the entrance to the palace garden, the delicious odor of the flowers comes to us; the gates are open, we are tempted to explore further, and we enter, passing the gay fountain with its commemorative columns on either side. Much as we have seen of delights, one little dreams of the treat that here greets the eye. Roses every-

where, roses of all kinds and varieties, growing high on a single stem, to burst out in a clustered mass at the top, or clambering over the walls a solid mass of bloom,—roses of a size to challenge measurement, for rarely does one see such splendid blooms.

From an L-shaped wing of the palace, which serves as a barrier from the public road, along which we have approached the garden, a high wall extends for some distance. It is effectively treated, in brick with stone trimmings, and adorned with niches, containing stone seats. These niches alternate with smaller high-up recesses, in which busts have been placed. Surmounting the wall is an iron railing, forming a protection to the promenade, which leads from the second story of the windows of the palace. Over wall and railing climbs a white rambler rose, its heavily laden sprays hanging far out over the garden paths, or crawling in behind some bust to form a delightful background of green and white against the deep rich red of the brick.





THE FOUNTAIN OF HERCULES

IN THE ISLAND GARDEN, ARANJUEZ



The flower-beds are laid out formally, with small box-wood edgings, and, here and there, a corner box-tree or a fountain of a single jet in a center. Toward the north, one looks from the iron-railed wall directly down the river, which here takes a sharp turn and flows rapidly over a low weir and away amidst grassy islands. Above the weir, a flume carries a small stream, which, passing beneath the garden bridges, flows

is in more northerly climes, but that they have thrived much better than such exiled palms is shown by their healthy appearance after so many years.

It would, indeed, be difficult to find a more pleasant walk than along this *Salon de los Reyes Catolicos*. Here from benches placed between the trees are afforded, on one hand, views up and down the wooded river-bank and away to the hills, while on the



COURT OF "THE LABORER'S HOUSE"

ARANJUEZ

swiftly, boiling along beneath the palace windows, coursing through the woods and amongst the tall elms to rejoin the main river below the gardens. To this cool and shady part of the palace grounds is given the name of *El Jardín de la Isla*, or the Island Garden. Crossing the moat by one of the bridges, gay with its groups of statuary, we stand on this wooded island. Beyond the fountain we look down a splendid avenue of plane-trees. These giants imported originally from France are looked upon by the inhabitants with the same curiosity as a palm-tree

other side, inviting paths lead off into the cool depths of the grove. The hedges here have grown wild, and visitors are few, so that we wander with careless pleasure up and down the various walks amidst a mass of vines and bushes, the shrubbery, however, being kept within bounds by bordering beds. How shady and peaceful it all is! Now and then a statue or some old fountain, marks the meeting of principal paths, fountains differing in design, moss covered, cool and dripping, each junction of ways furnishing four equally pleasing paths to be followed





ARANJUEZ

LA CASA DEL LABRADOR, OR LABORER'S HOUSE





THE FOUNTAIN OF APOLLO

IN THE GARDEN OF THE PRINCE, ARANJUEZ

out and explored, each certain to reveal another lovely spot on which to pause and while away a moment alone with the trees and the shrubbery to the soothing accompaniment of the birds and the distant waters.

The reputed neglect of this *Isla* is one of its chief charms, rather than a cause for concern and discouragement, as the guide-books would have us believe. It is the charm that comes after man has done his work and departed, when nature steps in again to reclaim her own, the same charm that is found to-day in the Villa d'Este, and the other apparently abandoned Italian gardens. What better could be done here than to leave this shrubbery to follow its own course, with now and then a judicious trimming, lest it become a mere tangled thicket? The paths are well cared for, and formed of large pebbles, bounded by flat oblong blocks of stone, they have the advantage of always remaining free from mud in situations where at the driest season of the year, moisture must necessarily collect.

Leaving at last this quiet spot and retracing our steps through the rose garden, we are again in the open parterre with its fountains and converging avenues. That we are in royal domains is indicated by the names of the roads — *Calle de las Infantas* — *Calle del Príncipe* — *Calle de la Reina*. Following the latter along its shady paths for some distance we reach *La Casa del Labrador* or the Labourers' Cottage, the Petit Trianon of Aranjuez, again reminding us of the French ideas developed at Versailles, and here imitated by the Spanish Court. This royal plaything of the light Monarch Charles IV is situated in a portion of the vast estate, separated from the palace gardens by the winding river, and known as the *Jardin del Príncipe*, or the Garden of the Prince. It is far more interesting — architecturally than the more extensive palace. It is richly fitted up with marble, tapestries, china, and platina-inlaid walls and doors.

The immediate grounds are laid out as a



*The Gardens at Aranjuez*



THE FOUNTAIN OF THE SWAN

IN THE GARDEN OF THE PRINCE, ARANJUEZ



THE FOUNTAIN OF CERES

IN THE GARDEN OF THE PRINCE, ARANJUEZ



*Jardin Ingles*, but, by far the most interesting part of these gardens is reached from the first gate, on the *Calle de la Reina*, near the suspension bridge. Straightway before us stretches a splendid avenue, a quarter of a mile in length, lined on either side with foot-paths, and shaded by four rows of huge plane-trees. Permission from the guardian, which is granted for the asking, seems all that is necessary to allow us a full view of these splendid gardens. Our attention is called to a group of men stretched at full length on

But what is to be our reward at the end of this pleasant walk? That bright patch of sunshine at its extremity must bring forth some new pleasure, so we hurry along and are rejoiced to find another garden filled with roses, its name, *La Florera*, indicating fully its nature. It is difficult to describe our feelings, as we suddenly burst from the cooling shade of the trees upon the small open and lovely flower-garden. It is a little gem, entirely surrounded by a single stick trellis, a series of arches completely



FOUNTAIN IN THE PLAZA OF SAN ANTONIO

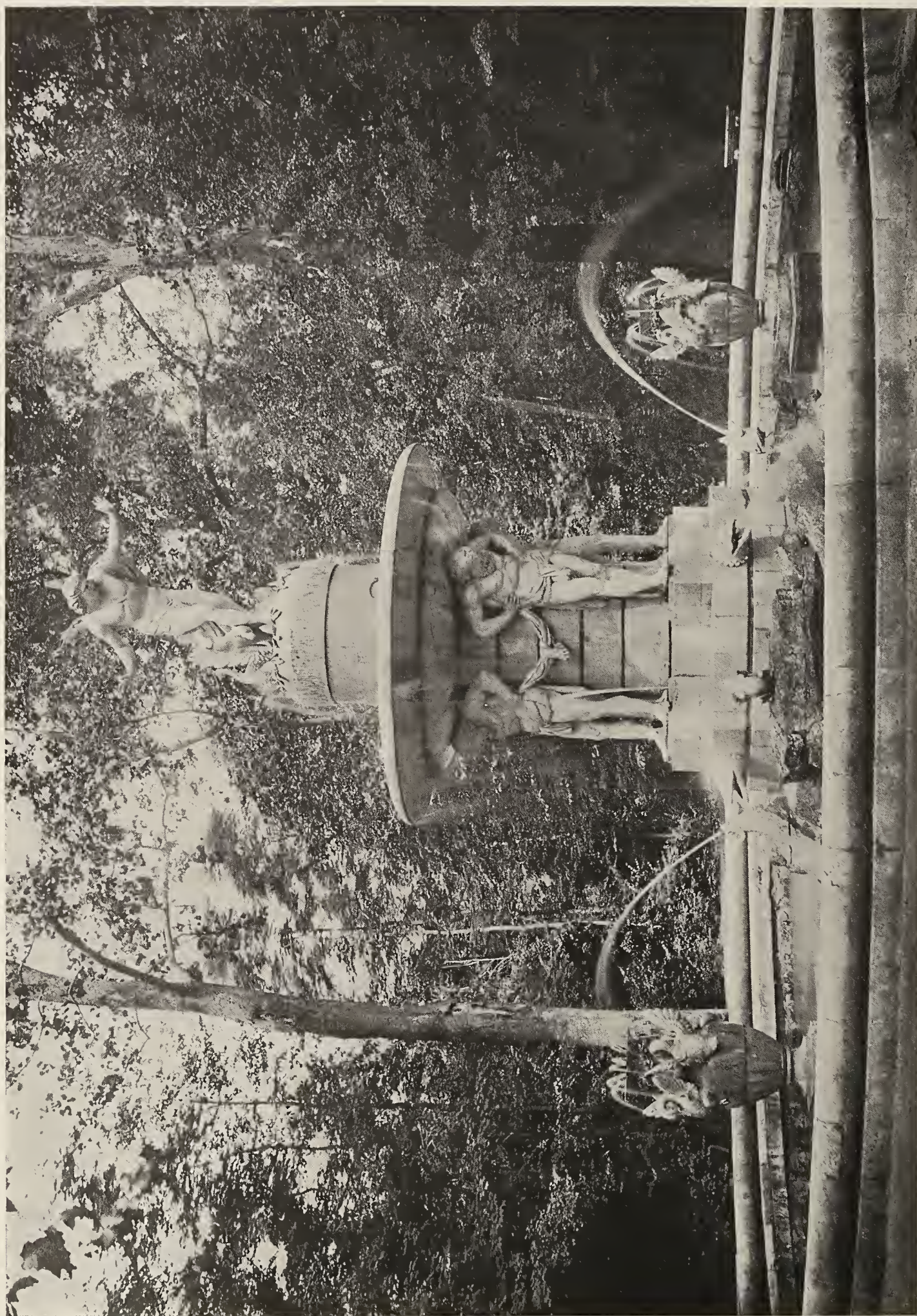
ARANJUEZ

the grass, just outside the gates, some asleep, some idly talking or smoking: "another lot of idlers," we say; but when an hour later we recognize these same men working among the flowers, or gathering the luscious strawberries now at their best, we realize that these "idlers" are the gardeners. The midday heat is so great throughout Spain as to cause a general cessation of outdoor labor about noon, and we find that to our sleeping friends we are forced to give the credit for the neatness of the garden paths, the flower-beds, walks and vegetable patches.

enclosing the square. Clambering over the arches is a mass of tiny white roses, now in the height of their bloom. Box hedges, trimmed low, border the beds, where sweet william, phlox and other brilliant flowers exhale delicious odors. The center-piece to this feast for the eye is a small oval pool, from which rises on the rocks a basket, filled with trailing vines and brilliant geraniums.

At each corner of the trellised enclosure facing the pool is a square gardener's house, roughcast in yellow plaster, covered with green latticing, over which more roses





IN THE GARDEN OF THE PRINCE, ARANJUEZ

THE FOUNTAIN OF NARCISSUS



climb, even to the roof line. On the main axis of the avenue, and directly opposite the entrance to the square garden, is a somewhat larger house of the same construction. Save for the window spaces, its walls are a mass of wistaria, whose delicate lavender clusters hang luxuriantly from under the cornice. No doubt this house served as a small casino, a retreat from the heat of the sun or a sudden shower for the royal wanderers among the flowers. Before its door is a small paved fore-court, lying one step below the level of the garden, surrounded shoulder high by hedges and entered through wooden gates.

Perhaps the most original part of this lay-out is found just behind the casino. Here we have again reached the river in our wandering. A small embarking place leads up from the shore; and on both sides of it, reached by a few broad steps, are low coped terraces. These are paved with large flagstones, the wall toward the river rising waist high, of brick, battlemented in stone, while two octagonal stone pavilions, dainty in design, afford vantage ground for views up

and down the winding stream. Toward the garden the terrace walls are banked with a perfect sea of rose bushes. Beyond, in much the same way that one enjoys the view of a sunken garden, we glance from our slightly elevated terrace, through the trellised arches, upon the brilliant flower-bed. The surrounding green of the woods, the garden a sunny blaze of color in the foreground, the ripple of the river below us, together with the glory of the May day, combine to make a perfect not-to-be-forgotten picture.

Up the stream stretch long winding avenues, cutting through the woods,—avenues that lead in and out, now bordering on the river bank, now piercing far back into the heart of what seems to be a boundless wooded park. Here, too, are attractive statues, well placed at the end of each vista; and each succeeding turn reveals moss-covered fountains, deep in the enclosure of the woods, which reflect in their dark bosoms the green foliage overhead. Here reigns a solitude emphasized by the life and gaiety which we have so recently seen amongst the flowers. Wandering thus pleasantly about, finding

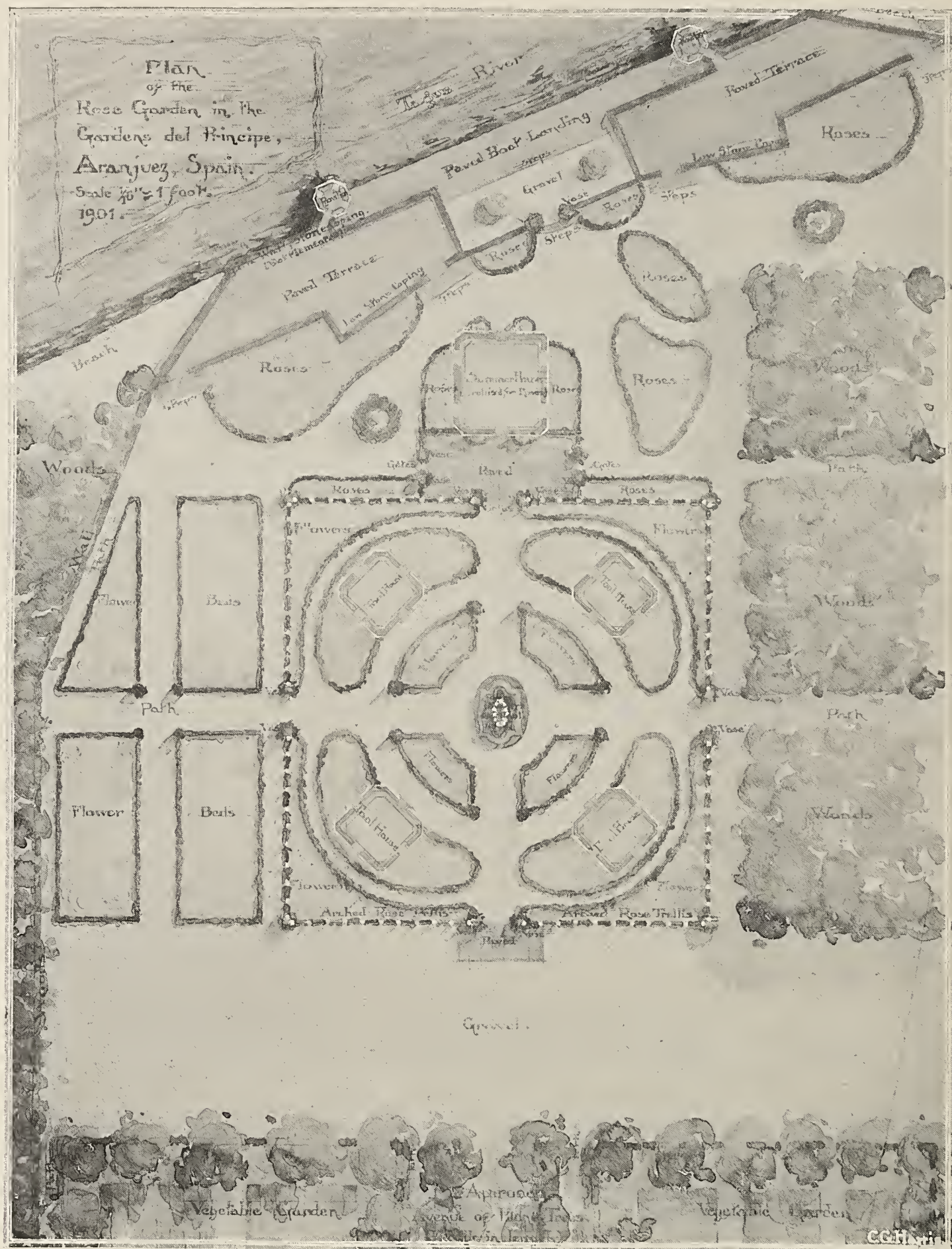


SUMMER-HOUSES ON THE RIVER

GARDEN OF THE PRINCE, ARANJUEZ



*The Gardens at Aranjuez*



PLAN OF THE ROSE GARDEN IN THE GARDEN OF THE PRINCE, ARANJUEZ

*Specially Measured and Drawn for HOUSE AND GARDEN*

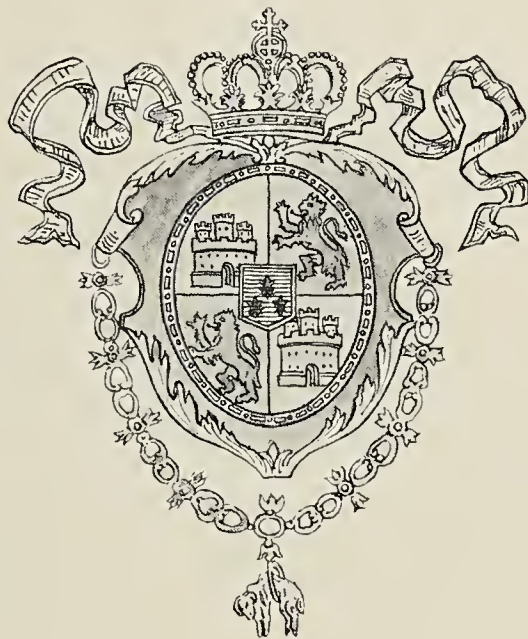


always something unexpected and refreshing in the quiet glades, we finally emerge from the woods to meet again the busier life in the garden, where the laborers pause in their work to eye the passing strangers. The day is drawing to a close, yet we feel as if we were but getting acquainted with Aranjuez, and we long to explore further and learn more of the charms of this rarely visited land.

The question will recur—why is this attractive garden spot so little known? Why, in these days when the interest in gardens has so greatly revived, and so many books are being written on the subject, do we read so little of the attractions of Aranjuez? These questions arose in our minds as we walked reluctantly to the station, and puzzled our brains as the train bore us slowly back over the plains to Madrid, and we left behind all but the memories of that ideal May day.

Perhaps there are several answers. In the first place, Central Spain is as yet far removed from the beaten track of European travel. Its railways are anything but convenient, and especially so should one depart from the chief lines. Again, the guide-books, as a rule, are enough to chill the marrow

in the strongest bones. If taken alone, they would seem to make the trip to Aranjuez scarcely worth the while. They speak of gardens in great neglect and weedy; fountains dried up and unswept paths strewn with leaves; the general air of the place deserted and forlorn. One grows rather suspicious, however, as to whether the authors ever actually investigated for themselves, for the accounts in two guide-books are almost identical, word for word. Both conclude in the following pathetic manner: "And well may we exclaim with Schiller,—*Die schönen Tage in Aranjuez sind nun zu Ende*. From a historical point of view, no doubt this is true; but after days on the arid wastes and barren plains of the surrounding country, it comes as a relief to the traveller, to find again the green trees, to breathe the cool air from the woods, and to listen to the splash of the turbulent waters. Could Schiller but have been there on such a day as we had, could he have wandered as we did, along the shaded paths, among the fragrant flowers, surely then he would have written—"that glorious days in Aranjuez still exist for those who love nature in one of her most attractive forms—the garden."







THE STREET FRONT

A HOUSE FOR AN ACTOR

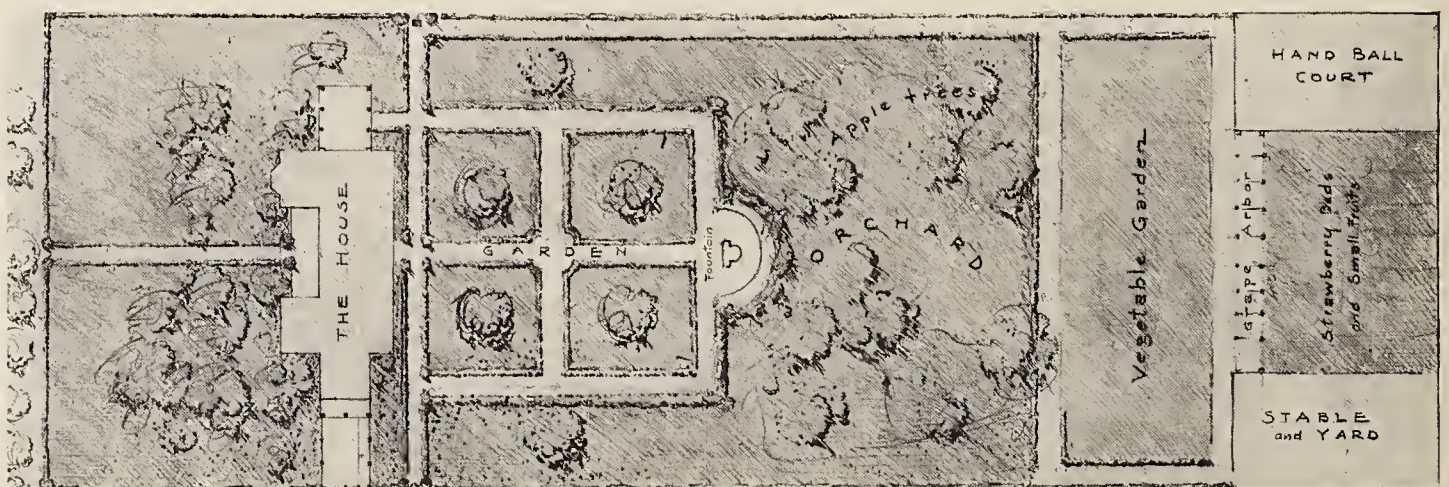
### A HOUSE FOR AN ACTOR.

*Designed by Charles Barton Keen and Frank E. Mead, Associated Architects.*

NOT that the plan of this house contains many features peculiarly identified with the profession of its owner; it provides a home merely, but charming in its surroundings and having amplest comforts within. It is now being built for Mr. Chauncey Olcott at Saratoga. The unusually interesting design calls forth a scrutiny which, were we permitted, we should like to follow during the whole course of construction and after development, for this is a house whose effect, as the architects' sketches show, will depend largely upon the maturity of its environment. Though it is within the limits of the town, in an outlook upon Hil-

ton Park at the front, and an extended view of descending hillsides at the rear, is to be found a pleasant openness closely rivalling a rural site.

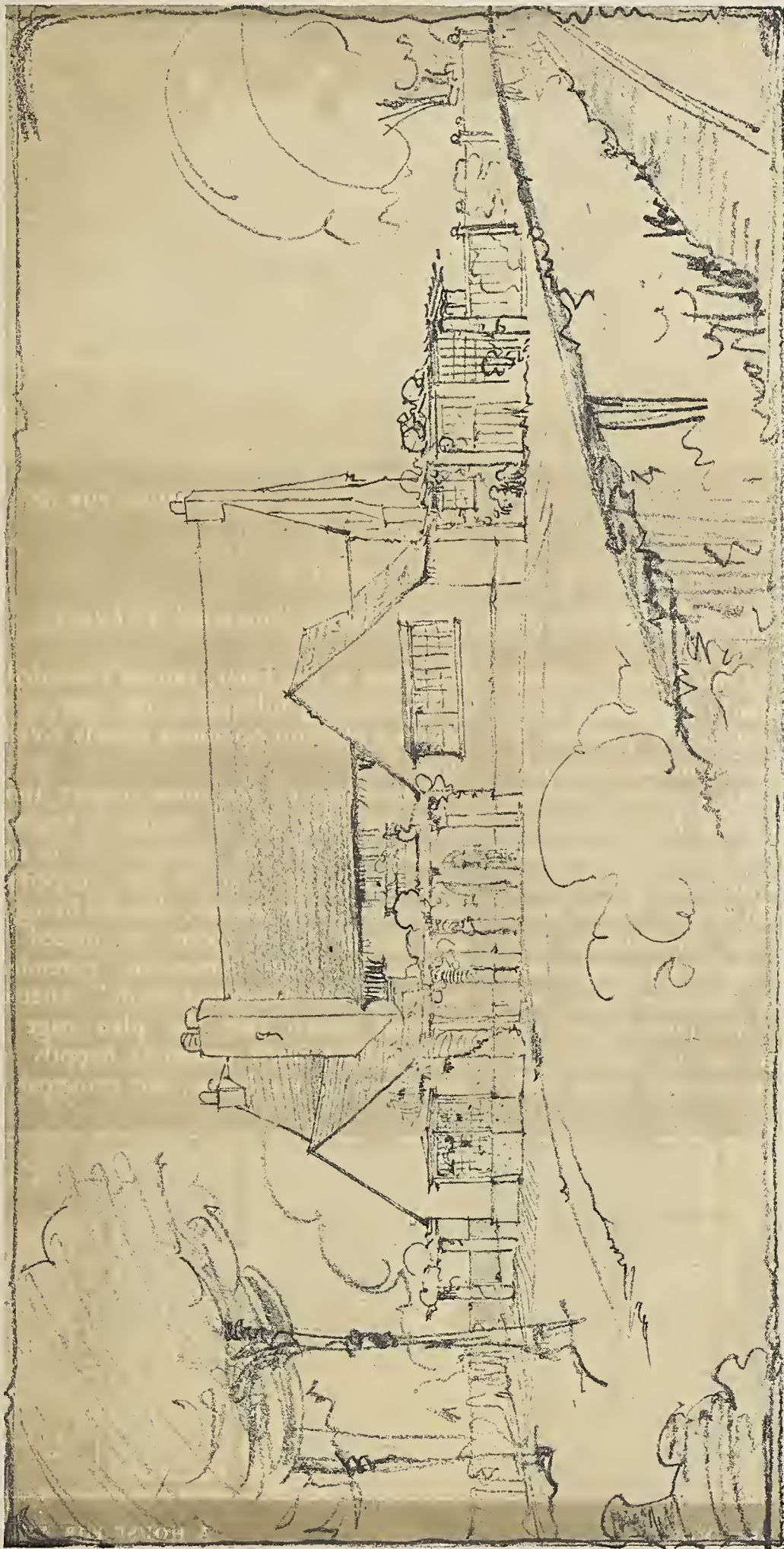
Two wings of the house project upon the front, but they are of secondary importance in the life of the interior. It is on the side facing the rear of the property and overlooking the garden, that the living-room and family dining-room, are placed. The functions of the latter are extended by an "outside breakfast-room," virtually a covered porch (see the plan page 544). The garden itself responds happily to the symmetry of the house, the principal walks



THE LAY-OUT OF THE GROUNDS

A HOUSE FOR AN ACTOR





A VIEW IN PERSPECTIVE

A HOUSE FOR AN ACTOR

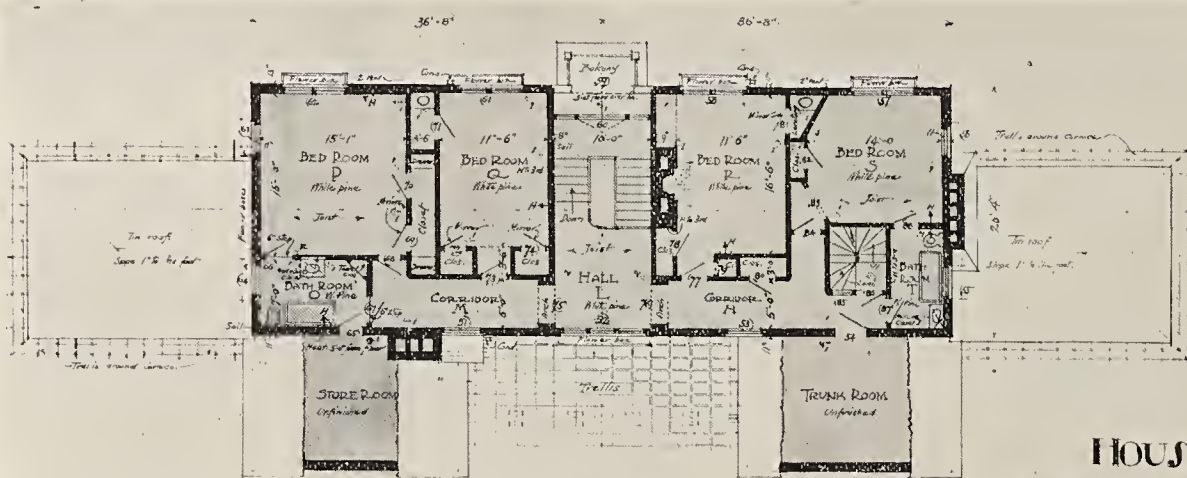
DESIGNED BY CHARLES BARTON KEEN AND FRANK E. MEAD, ASSOCIATED ARCHITECTS



## A House for an Actor

coinciding with important axes of the architecture. Thus the structure and its setting are firmly bound together and well proportioned to the area of a lot 170 by 500 feet. The balancing of the design is continued at the extreme rear by a stable and its yard in one corner of the property and a hand-ball court in the

contract. In like manner are arbors and trellises considered as integral parts of the structure and not mere adjuncts, the carrying out of which is precarious, while the enjoyment of them may be indefinitely postponed. A slight peculiarity of construction is to be found in a cross-section of the walls. This

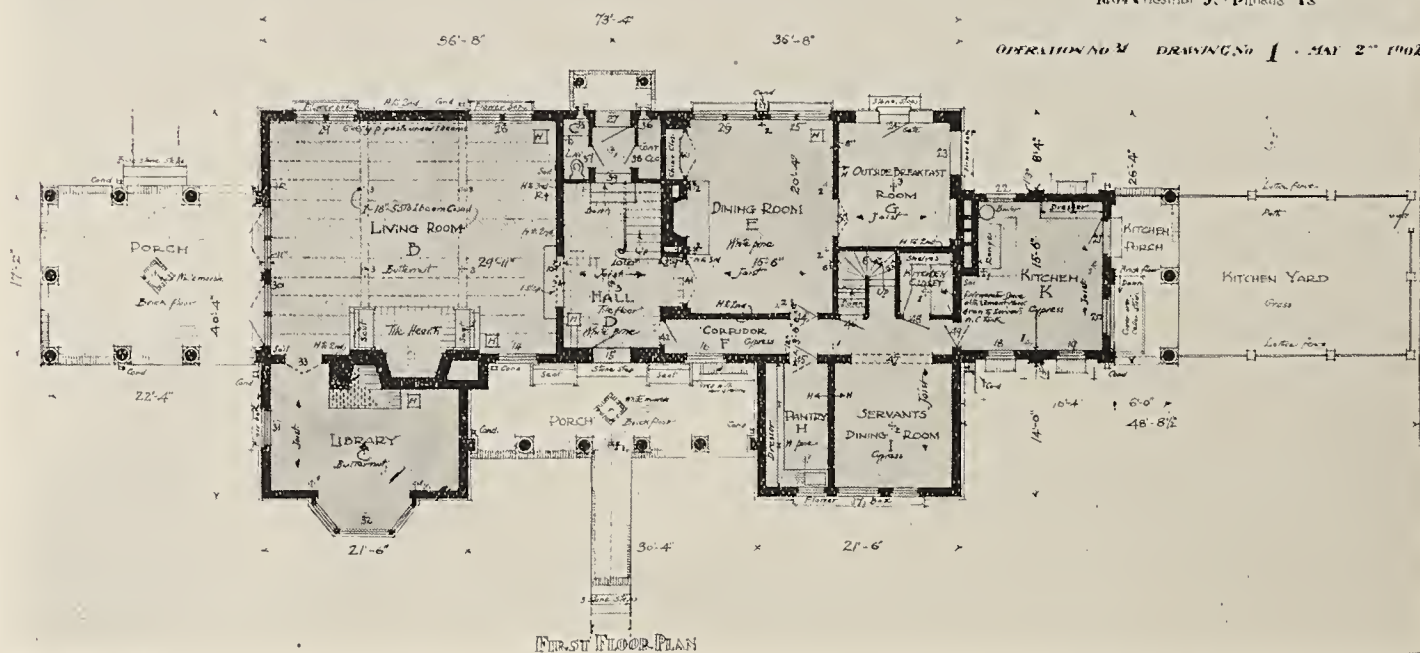


SECOND FLOOR PLAN

### HOUSE FOR MR. CHAUNCEY OLCOTT SARATOGA SPRINGS, N.Y.

Chas. Barton Keen, Architect.  
1604 Chestnut St., Philadelphia, Pa.

OPERATION NO. 4 DRAWING NO. 1 MAY 2, 1902



FIRST FLOOR PLAN

THE WORKING PLANS

A HOUSE FOR AN ACTOR

other. Between the two, runs a low arbor slightly screening a view across a secluded area of strawberry beds and small fruits.

So vital in the final effect of the home are window-gardens trailing their bloom before the walls, that boxes to hold the plants before principal windows are shown on the drawings, and they have been included in the general

shows the wood framework to be completely surrounded by a brick wall four inches in thickness, giving added warmth to the house and providing a foundation for the exterior roughcast. A space two inches wide is left between the wood and brick, the two materials being tied together at frequent intervals by iron anchors. The roof will be of shingle.





THE INN AT ALDERLEY



THE RECTORY AT PRESTBURY



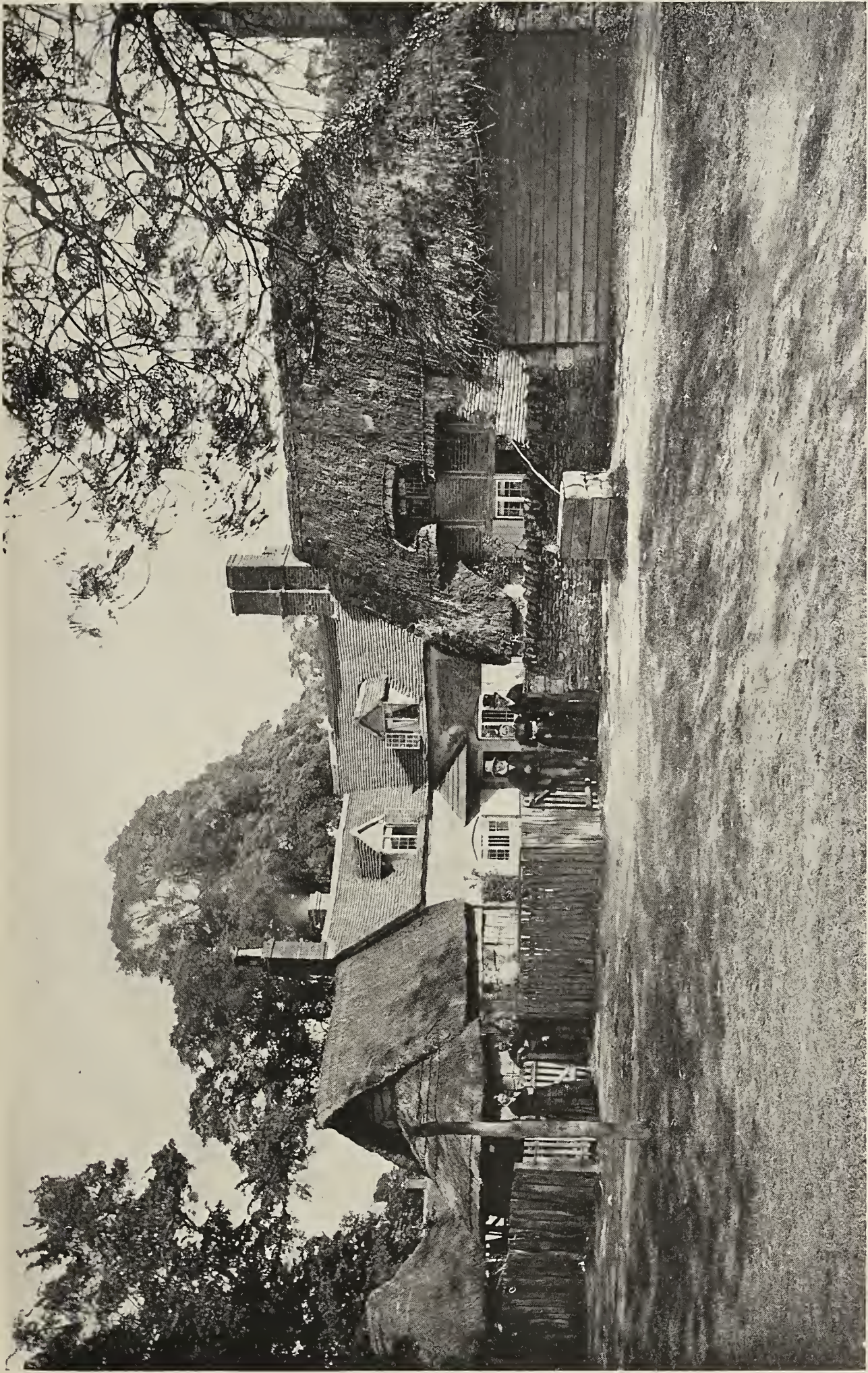


THE GEORGE INN



CHALFIELD MANOR





COTTAGES AT BALDON, OXON





THE HOUSE FROM THE LAWN

“WYCK”



“ W Y C K ”

AN OLD HOUSE AND GARDEN AT GERMANTOWN, PHILADELPHIA

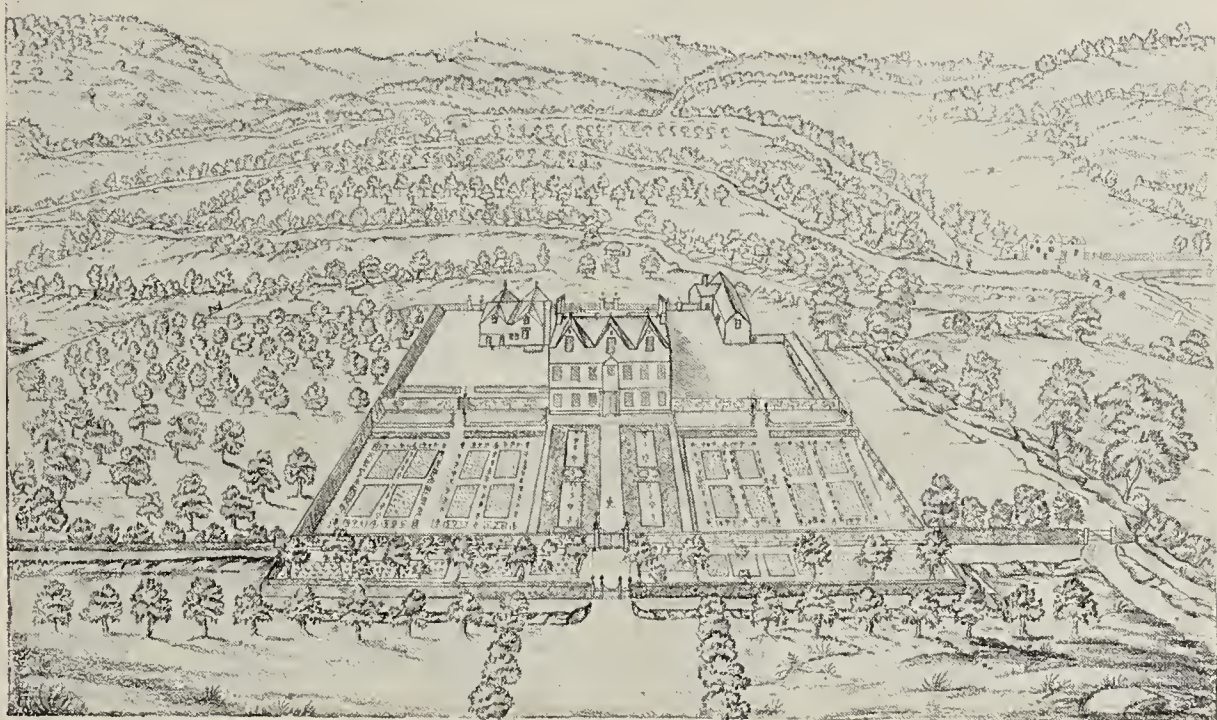
MANY of Germantown's historic houses have been rudely marred by the encroachment of the city on that venerable suburb. One, at least, remains unspoiled and even untouched, standing to-day as quietly dignified and invitingly beautiful as before the electric car clanged its boisterous way over a Belgian blocked street, or modern Gothic churches, suburban office-buildings and apartment houses craned their ambitious necks to peer over its high palings at the cool shade, the blossoming garden and spotless white walls of



THE HOUSE FROM THE STREET

their older and statelier neighbor. It is indeed an attractive spot, even for Germantown, and the casual visitor can scarcely pass without longing to enjoy, if only for a little while, its quiet dignity and quaint simplicity.

The courage of conviction must certainly have belonged to the founder of “Wyck” to support him in the resolve to leave the ancestral estate in Wales and link his fortunes with those of William Penn on the new continent of America. That he preserved a feeling of loyalty or love for the former home is shown in



WYCK, THE SEAT OF RICHARD HAINES, ESQ.,

*Copied by Margaretha Morris from “Brittannia Illustrata, or Views in perspective of the Seats of the Nobility and Gentry of Great Britain”*

(From an Old Drawing found at “Wyck” in Germantown)



*“Wyck”*



THE MAIN DOORWAY

*“WYCK”*





THE REAR OF THE HOUSE

"WYCK"

his adherence to its name. "Wyck" is Welsh for "white"—and nothing could be truer to its name than the snowy walls of the old house to-day.

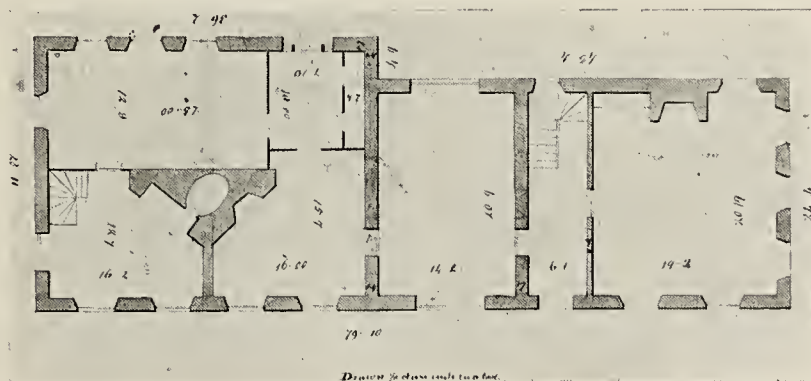
Should one pass through the gate, whose easy opening belies the rather forbidding air of a tall fence, he finds himself upon the broad, brick walk of the entrance front.

It is to be remembered that it is the end of the house which is toward the street. The click of the gate behind one seems to transform the bustle and noise and hurry of the street into peace and quiet and calm.

Inviting as the

surroundings appear, let us first make our introductory bow to the house itself, hoping to obtain afterward a better acquaintance with the garden. Pausing a moment before the entrance, our architectural instincts prompt us to step back a moment for a critical survey of the low elevation before us. Long, horizontal lines predominate; the two stories

of windows are beautifully proportioned, their tiny, heavily muntined panes, forming the only verticals, stopped by the cool, deep shadow of a heavy cornice. Who can say how much those long horizontals contribute to the feel-



PLAN OF THE ALTERATIONS TO THE HOUSE

Executed by William Strickland, Architect,  
and found among the papers at "Wyck"





THE WALK BEFORE THE HOUSE

"WYCK"

ing of rest and content which is the very atmosphere of the place? No busy, dazzling pattern of Flemish bond brickwork awakens our curiosity, nor even the chaste beauty of Chestnut Hill stone reminds us of contemporaries in the neighborhood. "Wyck" is quite individual in its white-washed stucco, which seems from the first to have been intended as an immaculate and effective background for the mass of honeysuckle and roses which have gladly accepted the invitation extended by a lattice which covers the entire front. So carefully is this support for the vines arranged that the effect is almost that of a broad jointing, and would of itself alone prove no mean decoration. Wyck is so charmingly consistent that one is not surprised to find a quaint entrance door of the "Dutch" pattern—two-faced, paneled without, and covered with matched boards within, adorned with knocker and knob of gleaming brass; the latter coming

curiously through the panel, since the stile is insufficient to hold the ponderous lock within.

Wyck tells its own story in the plan. The original house, begun about 1690, is now the rear, its age being clearly in evidence without and attested within by a brick floor in the old dining-room, primitive lamps for the burning of whale-oil, and locks, knobs and hinges of patterns rude and long since obsolete. The portion which now adjoins the street was added later; but at that time there was no intruding highway, the road passing far to the rear of what is now the kitchen end. Curiously enough, a broad opening was left between the old and new portions, which cut the house in two on the first floor and served as a carriage driveway. Still later, the Main Street, now Germantown Avenue, having changed its direction and encroached upon the seclusion of Wyck, in 1824 its owner removed the





THE VISTA THROUGH THE LIVING HALL

“WYCK”

windows from both stories on the street end of the house, added a fireplace in the center and presented to the aggressive approach of the growing city nothing but a blank wall. This piece of work was executed by no less an architect than William Strickland.<sup>1</sup> The consistency with which this shutting out of all that is offensively new and modern has been accomplished gives to this lovely old place one of its chief charms.

The front entrance admits one to a tiny stair hall, in the center of which is found a curious and perhaps unique set of four doors. These are so pivoted at top and bottom as to serve for the parlor and living hall, as

arranged in the photograph, or to fit equally well when closed across the hall to screen the stairs and form the vestibule. On the right we enter the parlor, which, faithful to local custom, seems comparatively but little used,—the sunny freshness of the living hall being far preferable. The walls are colored a very pale green, the woodwork, as elsewhere, white. The finish is of the simplest, although the window heads and jambs are of wood and paneled. Venetian blinds with their green slats help to give character to the windows. The old open fireplace has given way to a modern register; but the marble chimney-piece, surmounted by a gilt framed mirror, still remains. Expensively inlaid tables and curious pieces of furniture of various kinds speak of discriminating taste and appreciation.

To the left of the stair hall and opposite

<sup>1</sup> A notable figure among Philadelphia's early generation of architects. Born in that city in 1787, he studied under the architect Benjamin Latrobe, and designed many prominent buildings in his native city, such as the old Masonic Hall, the Mint, the Exchange, the Naval Asylum, numerous banks and other public institutions. He died in 1854, while engaged in superintending the construction of the State House at Nashville, Tennessee.



## “Wyck”

the parlor, is the curious space originally left open for a driveway. This has been enclosed to form a part of the house, and is now the living hall, retaining the expression of its original purpose in the great casement windows extending to the floor, both front and back. Through these casements a lovely vista is formed from the entrance front—

one sees both garden and lawn. The open fireplace still remains. It is remarkable in having been the first in the locality to burn anthracite coal in its grate, and thus earned for its owner the curious reputation of burning “black stones.” The plaster niche above is curious and unusual, forming a simple yet effective part of the



A PLAN OF THE HOUSE AND GROUNDS OF “WYCK”

*Expressly measured and drawn for HOUSE AND GARDEN*

through the house, past the shade of the grape arbor, up the broad central path of the garden, to lose itself in a wealth of old-fashioned flowers, blooming roses and rich green shrubbery.

Next to the living hall and likewise extending the full width of the house is the dining-room, from the windows of which

chimney-piece. Two wide cupboards, one on either side of the fireplace, and with glass doors divided by wood muntins, complete a good and pleasing treatment for this side of the room. Broad windows carried to the ceiling with deep wood jambs and low sills, with a mirror between, form the design of another side. This room





A SHELTERING ARBOR

“WYCK”



*"Wyck"*



A BED ROOM

"WYCK"



THE PARLOR

"WYCK"





THE STAIR HALL, and the Doors serving in turn the Hall itself and the Rooms on each side

contains a number of chairs of various Colonial patterns.

On the second floor and over the parlor is the principal chamber, which seems the quaintest and most characteristic of all the rooms. Beside the riot of effeminate architecture, luxurious upholstery, heavy draperies, profusion of rugs and needless ornaments, with the necessary accompaniment of rich and heavy coloring characteristic of a modern chamber, this one is so quaintly simple as to seem almost Puritan. It is quite guiltless of any architecture, in the modern acceptance of the term. There is the least possible woodwork and no wainscot, a narrow baseboard and a small wood sill being all, except the door and its narrow trim. The deep jambs of the windows are of plaster. The chimney-piece is little more than a border of paneled marble surrounding what at one time was a generous fireplace. Inside the windows hangs a tiny valence cut in quaint, old-fashioned scallops; and over the fireplace, like a rare gem in the plainest of settings, hangs a fine old portrait, whose rich, dark tones and frame of greenish gold are doubly accented by the surrounding whiteness. On the floor, a plain matting forms a background for an occasional rug of dark



THE GARDEN FROM THE SECOND STORY

"WYCK"





THE GARDEN FROM THE LIVING HALL

“WYCK”



color. In a room of this kind, of course, the furniture could be nothing but mahogany. A great "four-poster" bed built to the ceiling, chairs of dignified and refined design, a washstand supported by four perfect miniature columns and a massive old sofa, are all of the kind to delight an artist and to awaken the envy of a collector of antiques.

In perfect harmony with the house, the garden is of the geometric style, which had its prototype in the English homes of the early Colonial settlers. The central path, six feet in width, is the continuation of the short axis of the reception hall. An elliptical bed, filled with tall roses, marks the center, and the vista is terminated furthest from the house by a latticed shelter. Smaller paths, all of red gravel, intersect at right angles, forming rectangular beds edged with tiny borders of box. Old-fashioned flowers, phlox, marigolds, fuchsias and nasturtiums are the favorites, and there are roses in profusion, of which a *Prairie Climber* is the rarest.

Here and there are placed taller growths, like sentinels guarding their more delicate comrades below. A wonderful box bush, eight feet in height and ten in spread, with branches as thick as one's arm and curiously gnarled and twisted is a striking feature. A magnolia tree—a mass of purple and white in early spring and wonderfully decorative all summer, with its heavy, dark-green foliage against the white background of the house, is conspicuously beautiful, and likewise in their seasons are a trumpet creeper and a wistaria. The long arbor against the garden side of the

house, with its covering of grape-vines, is no small factor in adding to the general charm. It must not be supposed that all this is laid out to be evident at a glance, after the manner of a floor mosaic, or a rug. Far from it! Nature and Art have combined to make a

result far lovelier. High shrubbery conceals bed from bed, and at first one obtains but little idea of size and design, realizing only alluring vistas of shade and sunlight and color.

A knowledge of the age and environment of so notable a house suggests the probability of interesting historical association. It is true that somber stains on the floors bear mute witness to the service of "Wyck" as a hospital during the battle of German-town. Louisa Alcott is said to have been born beneath its roof—and there is more in the



A GARDEN ARCH AT "WYCK"

house's story beyond the scope of a descriptive paper. "Wyck" is sometimes mentioned as "The Brewery House." The only plausible excuse for the origin of such a name is the existence at one time of a small building used as a brewery and standing some distance from the house on the site of the present Walnut Lane, the thoroughfare which now bounds "Wyck" upon the north. The little structure disappeared many years ago. In portraying something in which the chief interest depends upon an artistic aspect, the photographs seem so adequate that little can be added to their value. It will be sufficient, however, if something perhaps otherwise unobserved has been pointed out here; a greater appreciation called forth for the beauty of a venerable house.

*Gilbert Hindermeyer.*



## SOME COLONIAL FURNITURE OF DELAWARE

DELAWARE abounds in rich old furniture, treasured heirlooms that have come down from the early years of the nineteenth century from the century before, and in a few instances even from the seventeenth century. Daniel DeFoe's study chair, once an heirloom in a family living in one of the Eastern Shore counties of Maryland, is now a prized curio of the Delaware Historical Society, and there are families in all parts of the little State who treasure ancestral plate and china, chairs, tables and candlesticks, and quaint old sea-chests, in which the dames of an earlier time were accustomed to keep their linen.

Such treasures are by no means confined to the homes of the rich. There are few well-to-do families in any Delaware village who do not have in daily use one or more pieces of old mahogany, and in some unpretentious homes the greater part of the furniture is of that character. These are people without the fad of the collector, who have merely kept and cared for what they have inherited, and who have never known what it is to live in the midst of new and cheap articles, fresh from a western furniture factory or the cabinet-making annex of a make-believe "antique" shop. Some fortunate possessors of this beautiful old furniture,

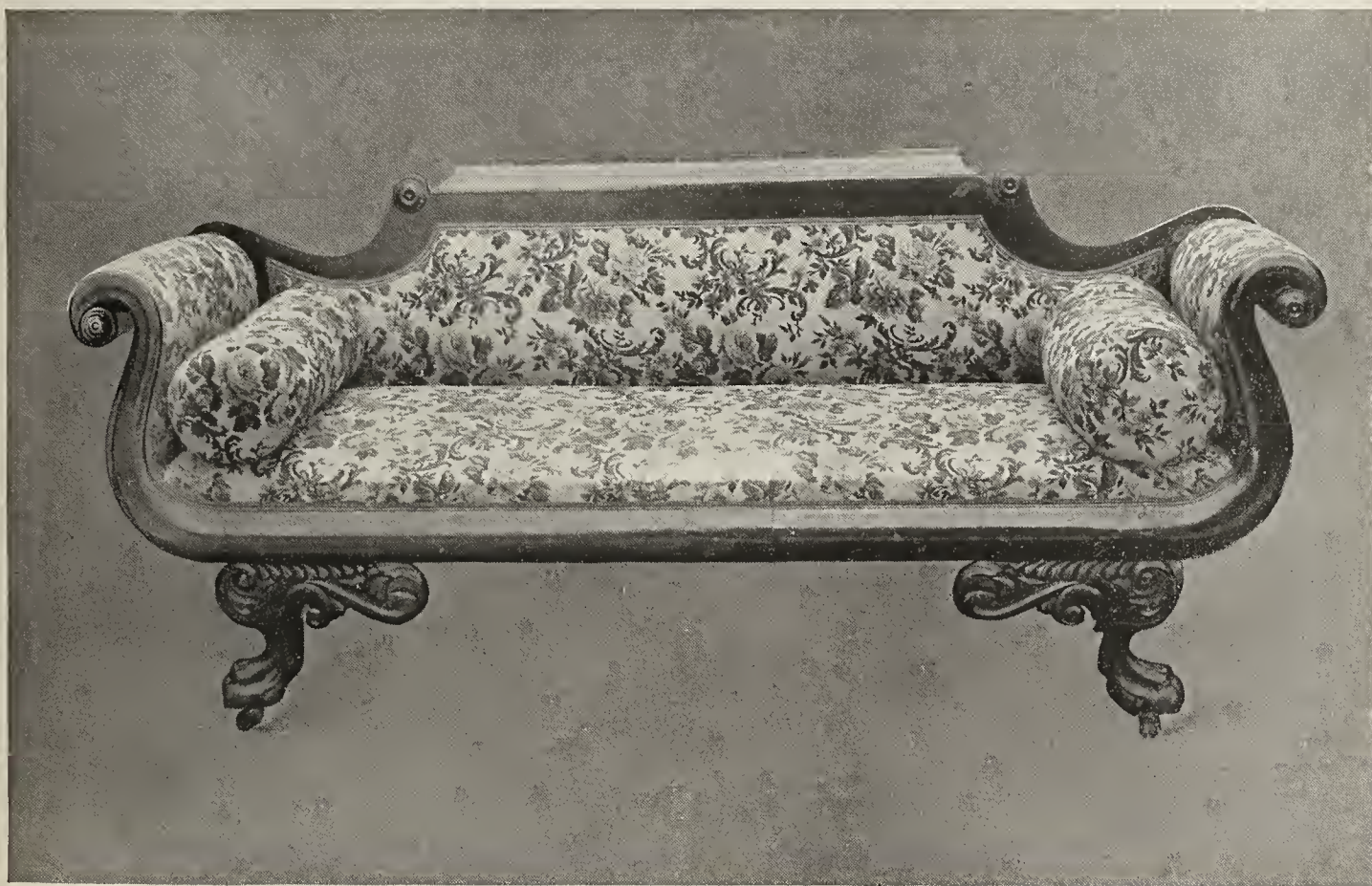


HEAVY COLONIAL CHAIRS





THREE INTERESTING OLD TYPES



MAHOGANY COLONIAL SOFA



indeed, are but newly awake to its charm and value; and since the craze for old things seized the country, scores of discarded articles have been brought from their hiding places of dishonor, and furnished up for display in dining-room or parlor. The reverse process is still going on, however, for the writer has watched for the last thirty years the successive steps in the degradation of as fine an old Sheraton sideboard as ever came from the hands of cabinet-maker. Too large for the modest dining-room of its owner, it long occupied one end of a back parlor, but was finally banished to a barnlike summer kitchen, where dingy and neglected, it shares its fallen estate with a decrepit old mahogany dining-table, never again to shine beneath the application of beeswax, flatiron, and chamois skin.

Delaware, true to her conservative traditions, still clings to her old moving day, the twenty-fifth of March, once the first of the year, and it is on this day that many quaint old pieces of furniture come to light. Some bit of antique oak or mahogany is apt to form part of almost any "moving" as it passes along the public road from one farmhouse to another. Even the cabins of the colored people house a few articles that



HIGH-BOY NEARLY TWO CENTURIES OLD

would stir the cupidity of any collector. An elderly Quaker lady at Wilmington recently recovered from the house of a colored family a fine old chair which she remembered from childhood, and for which she had been patiently waiting for more than sixty years.

Such heirlooms seldom come into the market, for they are passed by will from hand to hand and often promised to one or another relative years before the death of the owner. Occasionally, however, the auctioneer is called to an old homestead and its long treasured articles pass into the hands of strangers. An escritoire nearly two centuries old was recently sold from a homestead

in an obscure little village, and the new owner, in examining his purchase, discovered in a secret drawer the lost will of an earlier possessor.

I have in mind now a spacious and airy old homestead in a village of Northern Delaware, where every room has one or more pieces of the most graceful old mahogany, every article an heirloom dating back for many generations. This house, as should be the case with such, was not built at one period. The older portion, a low structure with sloping roof that extends in front so as to cover a sheltered porch whence the occupants



may look out upon the village street, dates back to the Revolutionary period, while the later portion, broad gabled, with wide entrance hall, and a great fanlight over the street door, is perhaps fifty years younger.

The wide and hospitable hall is dignified with a beautiful old sofa of a rare eighteenth century pattern, and three or four of the famous Robert Morris chairs, the latter inherited from relatives in Philadelphia. In one corner of the living-room ticks an old-

special fancy of those who seek the curious in pottery. An object of interest is the copper spoon-mould in which the ancestors of the family were wont to cast the pewter spoons intended for kitchen use. The bedrooms are in large part furnished in like fashion, and at the top of the house is a gigantic high-boy, of rare design and curious workmanship.

This house and its furniture are hardly typical of village homes in Delaware, for the articles are of unusual interest and



QUAINT OLD CHINA ON SEMICIRCULAR SIDE TABLE

fashioned tall clock of a pattern for which several Delaware clockmakers had a high local reputation. In another corner of the same room is one of those quaint semicircular Chippendale tables of inlaid mahogany. In the parlors are great old mahogany chairs of several patterns.

In the dining-room the sideboard is an heirloom nearly a century old. Here, too, the walls are hung with excellent examples of that patriotic American china dating from the early years of the Republic, and now the

beauty, but there are other such homes in small communities throughout the State, and there are scores of houses of altogether unpretentious people in which similar beautiful articles are in daily use. The possessors have simply never thought it worth while to cast aside their sound old furniture for what is newer but not better, and they have thus escaped, in the matter of furniture at least, the vulgarities of the middle nineteenth century period.

*E. N. Vallandigham.*



**"A RAILROAD BEAUTIFUL."**

**T**HAT the "railroad beautiful," where it traverses a great city and its suburbs, should be a goal, considered and worked for by sane business men who have invested in the "soulless corporation," would seem to be a dream of the faddist or the theorist's whimsical claim. Not that railroads are beyond the need of beautifying, nor that their black and cindery course is hopelessly ugly; but that railroads, with their strictly utilitarian purpose and common ugliness seem naturally at the antitheses of esthetic endeavor. And

yet the effort to improve esthetically the appearance of the railroad's right of way and to beautify stations and their surroundings, has made almost as rapid a progress with us in recent years as have the forward striding efforts in city and town

improvement. Instead of a faddist's dream or the whimsical claim of the theorist, the purpose to beautify the railroad is a matter of common observation and knowledge, the principal systems of the country now having their landscape architect as certainly as their roadmaster.

A pioneer in the work was the Boston and Albany road, and the story of the beginning is of not a little interest. The Pennsylvania and Old Colony systems, indeed, began the task of beautifying their station surroundings at about the same time, but the Old Colony has not carried the matter very far, and the Pennsylvania has adopted a more conventional and less excellent plan, while of all the roads in the country the Boston and Albany, by the degree to which

it has developed the project on the so-called Newton Circuit—a short stretch of road that makes a round of Boston's pretty western suburbs, touching at twenty-one stations before the terminal is reached again—offers the most complete and perfect object lesson available of what "the railroad beautiful" may be. The opportunity was an unusually good one, for the stations are close together—often with barely a mile between them—the country is rolling, fertile and picturesque, and the towns have long been remarkable for their beauty and orderliness.

About twenty years ago E. A. Richardson

was baggage-master in the little station at Newtonville. He had not had a gardener's training, but he loved order and he loved flowers, and though his station is said to have been no worse than the others on the line he set himself the task of making it better.

His first en-

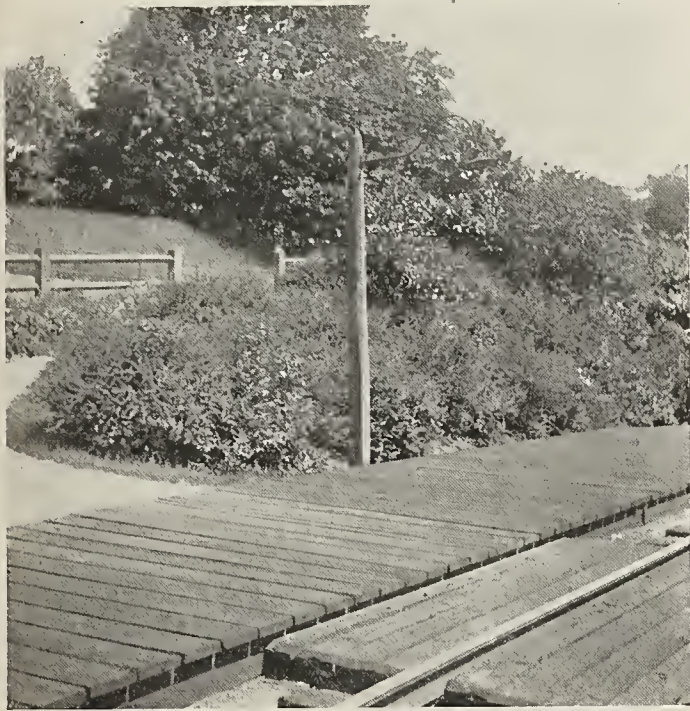
couragement came from an assistant engineer of the road, who furnished him with loam and sod, and then it attracted the attention of the Newtonville people generally, for the contrast, even though mainly of aspiration, was striking at that time of uniformly ugly station yards. Some of these public-spirited townsmen brought the work to the notice of Professor Charles S. Sargent, who, as a director of the road and also of the Arnold Arboretum, had a strong natural interest in a project for railroad gardening. He saw at once the importance of working for a desirable distant end instead of expending energy upon a more showy but less valuable immediate accomplishment. Through his interest the possibility of improving the aspect of the grounds of all the stations on the road,



LONGWOOD STATION

BOSTON & ALBANY R. R.





THE LIGHTING APPARATUS

especially of all the suburban stations, was brought before the full board of directors. It was represented as an end desirable not merely for its own sake but for its probable value to the railroad by its tendency to bring the city residents into the suburbs.

Circumstances conspired to make the opportunity exceptional. Not only was the interest and expert knowledge of Prof. Sargent available, but the Newton Circuit was just being opened, and the Auburndale and Chestnut Hill stations, designed by H. H. Richardson, had created a new standard of way-station construction and had given birth to ideals that could not be satisfied with neglected or barren station yards. So, to shorten the story, Frederick Law Olmsted was engaged to prepare plans for the grounds—to make the setting and arrange the planting for Richardson structures (!) and with this assurance of artistic success the Newtonville baggage-master was advanced to the position of superintendent of the department of station gardens and began to study in the Arboretum. There, by the terms of its endowment,

every tree and shrub which can bear the climate of Massachusetts must be cultivated, so that there was conveniently offered the ideal experiment ground for any scheme of planting in which only native shrubs were desired.

The road now maintains its own nursery of hardy shrubs and plants. Sixty station yards—forty, that is, outside the Newton Circuit—are under careful cultivation; but the most interesting work, because the most compact and the work done under the most favorable circumstances, is still that on the Circuit. The principal nurseries of the road, the department claims, are the station gardens themselves, where the shrubs are grown thickly and transplanted as necessity arises. There is no expense for showy summer vegetation and for a brilliant carpet gardening of short-lived flowers, the effects of color and picturesque grouping being obtained far more economically and far better by massing shrubs and plants and making use of perennials. In this respect the gardens of the Boston and Albany road differ from those of almost every other railroad that attempts to beautify station grounds—and differ, it must be said, for the better. On the one hand, the decorative effect is far more lasting, continuing throughout the year; on the other hand, it is much less expensive than if greenhouses and a costly winter establishment were required; while, finally, the opportunity for really artistic



RESERVOIR STATION

BOSTON &amp; ALBANY R. R.

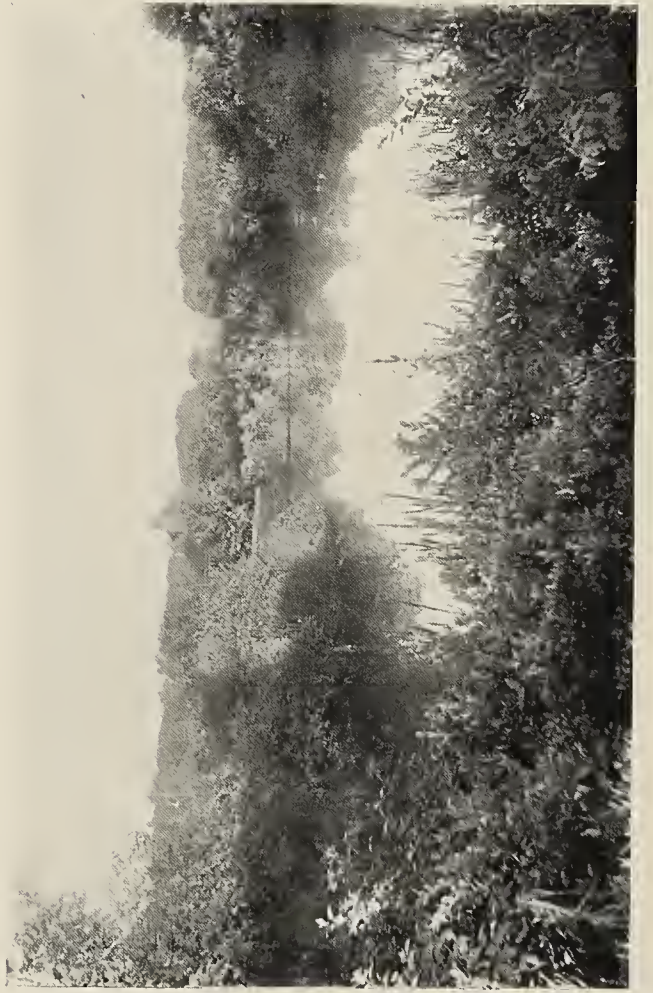




NEWTON HIGHLANDS



WOODLAND



THE LAKE AT WOODLAND



STATIONS AND SURROUNDINGS ON THE BOSTON & ALBANY R. R.

WOODLAND IN WINTER





RIVERSIDE STATION

BOSTON & ALBANY R. R.

planting is far better, and is less fraught with pitfalls, than where the sole dependence—or main dependence—is placed on bright-hued flowers and on the eagerness of untrained station-masters to win company prizes. The system gives us a right to expect a higher class of work, even though conditions—of cinders, soot, dust and drought—still necessitate, as Mr. Richardson puts it, “the survival of the toughest” only.

Proceeding out of Boston by the Circuit, the first station beyond the city proper is Longwood. The railroad touches it on a curve, and, as usual in the avoidance of grade crossings throughout the suburbs, the tracks are depressed. The slopes of the cut are thickly planted with low-growing shrubs, above which rises picturesquely, in the near distance, the square tower of a church. The low stone station of the Richardson type nestles beside the track in a clearing of lawn; and up and down the line of road, the vista, once the train has passed, is as restful and as peaceful as a country lane all flower-bordered. The day I made the round

of the stations, the air was sweet with the perfume of wild roses which, in orderly disorder, climbed the banks on either side. There were few of the appurtenances of a railroad. The very telegraph poles were so hidden in the shrubbery that they were scarcely noticeable, and the thought came here, as it was subsequently to do often in the tour, that if the time should come when electricity could be profitably used on this Circuit division, no small part of the business that the trolleys have stolen from the railroad may be won back, not so much by the better time which the distinct and unbroken right of way can afford, as by the surpassing beauty of the long flower-bordered course.

Two things only demanded special criticism here; and because they were found repeatedly, at station after station, they may be noted. First, the unshaded condition of the platform; second, the lighting apparatus. As to the first, the overhanging eaves of the little station building doubtless offer all the shade that is required by waiting passengers, but how much pleasanter the platform might





FOOTPATH TO THE STATION AUBURNDALE



A HIDDEN TOOL-HOUSE AUBURNDALE

soon be made if one or two large trees were induced to hang over it. Trees, indeed, are matters of slow growth and long waiting; but the theory of all the planting has wisely been for the desirable rather than the speedy, at whatever cost of patience. The lighting apparatus, an electric globe on the end of a long curved arm of iron which is fastened to a wooden post, is about as uncouth as could well be planned. You would say, looking at the pretty station and its attractive grounds, that the zeal, even the interest, of the company had suddenly failed at this point, so that, with the picture almost complete, the effect had been endangered by careless negligence or weary disregard of so small a matter as the lamp-posts. A moment's thought would recall that the department which is re-

sponsible for the lamp-posts is not, probably, the same as that which has beautified the station grounds, and that the significance of the striking lapse is only the familiar lesson of so many estates and so many towns that are not harmonious in their complete effect—the necessity of united effort and coöperation in all departments. The same lamp-post was found at the Brookline and many another station, and emphasized the great opportunity which awaits the designer and manufacturer of a post that shall be inexpensive, but correct in its proportions and harmonious in its lines.

The next station beyond Longwood is Brookline and, being older than the others, it is disappointing. At "the richest town in the world" the series of stone stations is interrupted by a brick structure of earlier date. An extra track



AUBURNDALE STATION

BOSTON & ALBANY R. R.





WELLESLEY HILLS STATION



DALTON STATION

ON THE BOSTON & ALBANY R. R.

here was laden with the always hideous freight cars; and the long station platform made no pretense to other than utilitarian service. But beyond the platform were to be found again the usual shrubs and lawn. Reservoir, with the high peak of its station roof, the almost complete concealment of the telegraph poles, the tall trees that lined the top of the bank on one side of the track, and the renewed abundance of bridal wreath and wild roses, that were then all abloom, quickly restored the charm of the road.

But the station at Chestnut Hill, the next stop, is well-nigh the prettiest of all. There is a park-like approach, roads and paths winding luxuriously down to the little station building, where a stunning stone arch throws its protecting cover from wind and rain over the carriage drive. The street is not visible from the railroad, and the little park is graded gradually to the low level of the station. Two noble old willows adorn a stretch of lawn, and the shrubbery here has been planted with unusual skill and artistic excellence. One can imagine a business man choosing Chestnut Hill for his place of residence for no other reason than the soothing charm with which its little station would daily wait his return and the lingering caress of beauty with which it would send him forth. There remains, however, one thing to criticize, and the fault appears once or twice again on the Circuit. The driveways of the grounds are asphalt. With the park-like treatment of the area, macadam had been more appropriate, and with the light travel to which the roads are subjected gravel had been not

merely an excusable but even a preferable cover. The asphalt here is a jarring urban note in a strictly rural scene that is otherwise wholly delightful. At Newton Centre, which comes next, even the paths are asphalt; but there is here considerable grade from the street down to the station.

A detail that impresses one, after he has traveled thus far on the Circuit, is the absence of bill-boards from the line of the road. No advertisements mar the view, shouting irrelevant recommendations when one looks for the natural beauty of hill and vale. On the main line, that is reached on the return, a few can be seen from the car windows; but they are not on railroad property. On the rest of the Circuit, for all its heavy travel and constant trains, the good taste of land owners seems to have interposed, so seconding the efforts of the company to make their way attractive.

Beyond Newton Centre comes Newton Highlands. Here a regular lamp-post takes the place of the clumsy pole and arm of the electric lighting apparatus at the other stations, and here a tree offers shade. The sumach grows in great profusion at the edge of the platform here, in contrast with snowy Waban where the bridal wreath was in luxuriant blossom. Between Newton Highlands, however, and Waban, there has come Eliot, a station so small as to make significant the new evidence of the thoroughness with which the work of beautifying the road has been undertaken—for what is done here must be more for the road than for the place—and as, again, to draw attention to the tendency



to conceal the station, in the view from the town, rather than to emphasize its presence. This is interestingly illustrated again at Woodland, where the picture has been taken at a distance sufficient to show the relative loneliness of the station's site, and yet its half concealment behind the beautifying bushes. The little pond to the right of the station is on the company's property, somewhat nearer than the photograph suggests, and the planting close around its borders makes it, as the second picture shows, a charming natural feature. A winter view of this illustrates how the Boston and Albany system of real landscape gardening, as distinguished from mere floriculture, invites beauty all the year around.

Riverside is unique among all the Circuit stations as being at a higher instead of lower level than the town; and beautiful views may be obtained from it. It is fortunate also in the possession of some large trees, and though the four-track main line becomes here a portion of the Circuit—now turned back toward Boston—the illustration shows how ineffectual has been the heavier travel and increased railroad importance to destroy the esthetic charm of the treatment adopted. Next comes Auburndale, with a station whose surroundings vie with those of Chestnut Hill in beauty. The Japanese ivy has covered the stone walls with green. The carriage road, divided by a cluster of shrubs, passes here also under a *porte cochère*, but one less striking than the bold stone arch at Chestnut Hill, and less pretty than the natural arch of bush and tree through which the footpath comes down to the station grounds. But here again there are large trees, and masses of syringa were in bloom

when I was there, and the flagged walk curves in picturesque indolence, while the tool-house—for which utilitarian structure the section of the road seems here to find a need—has been put apart from the station in a most inconspicuous corner of the grounds, and then has been hidden with foliage.

Beyond Auburndale come the Newtons,

and then a few other stations before the big city is reached again; but they present no characteristics that have not been noted already, and it is sufficient that they maintain the high standard which has been set for them by the rest of the Circuit. In passing through the Newtons the depressed tracks occupy a shallow cut that has been lined for a long way with masonry, and so offers no opportunity for gardening effects. But there is a gain in substantialness of aspect, and certainly no loss in neatness, so that "the railroad beautiful" has penetrated



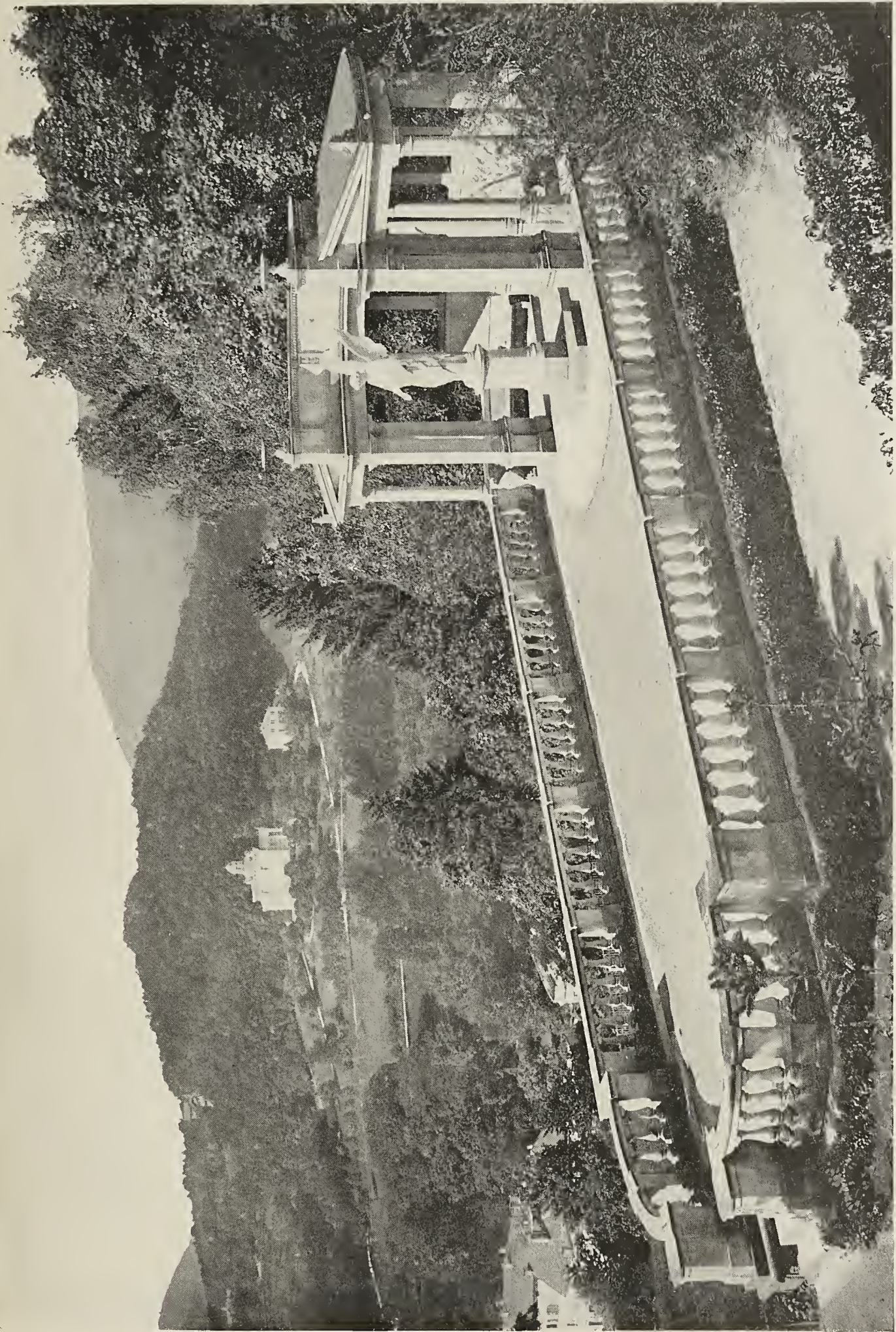
AN APPROACH TO DALTON STATION

far into greater Boston, and its tracks have multiplied into a broad series, before so rare and notable a phrase as this becomes a misnomer. And in the other direction, in the long course westward across the state, many a station, notably those at Chatham and at Dalton, are reminders that the ideal has not been forgotten or laid aside.

Now that the Boston and Albany has been absorbed in the greater system of the New York Central, it is to be hoped that its good and lovely example will bear fruit in far extensions of "the railroad beautiful." Such a result would have an even national importance, changing the face of the country "as seen from a car window," and carrying its influence very far.

Charles Mulford Robinson.





THE "ECHO"

BADEN-BADEN, GERMANY





BRONZE WATER POT  
*Old Chinese*

BEATEN  
METAL-WORK

BY

AMALIE BUSCK



BRASS WATER POT  
*Italian, XVIII Century*

BEFORE the days of machinery when all the useful or purely ornamental metal articles of the household were of necessity made by hand, the stamp of individuality was produced on the work by every artisan. Aside from the forms of the more common objects of daily use, determined largely by local tradition and usage, we can see to-day in the pieces handed down to us the marks of the man, his skill, his idea of form and design, his originality, in fact one almost feels that a glimpse of his character and temperament is revealed in his work. It is this individuality and suggestion of the human element which attaches to those graceful forms, the designs showing a knowledge of nature, the little faults and irregularities of workmanship which delight the heart of the collector and the modern artist artisan. Human nature no doubt varied then as now, and certainly a great deal of the work of those times was unskilful and uninteresting, but the weeding process of time has probably brought down to us only the better, or at least most serviceable specimens.

In no other of our household furnishings has this change from handicraft to machinery produced so great an artistic loss as in the articles which were wont to be made of metal. It is true the economic benefits of this change have been enormous; but while it has

gained for woodwork and weaving many artistic qualities, and in some respects has improved their workmanship, in metal-work the limitations of machinery, together with artistic sterility of the manufacturer, have reduced all useful articles to commonplace pots and kettles, and decorative metals have degenerated to unskilful and uninteresting reproductions or imitations.

Ornamental pieces, copies of an old shield or scone, are produced by the thousands, stamped with a steel die which in turn has been cut out by probably a skilful but certainly a mechanical and heartless workman; every defect is smoothed over, every mechanical difficulty eliminated. A good design is thus destroyed by bad copying and becomes less interesting by its limitless reproduction. Of recent years the artist artisan has begun to realize that machinery has not entirely absorbed the field, but that he may be a mechanic and find full scope for his artistic abilities. From this has arisen the recent general revival of the so-called "arts and crafts" after an almost total disappearance for many years.

In this case as in so many others the old saying holds good, "civilization begins in small countries." The revival of the handicrafts, marking a new artistic epoch, first took place in the smaller countries of Europe led by





*Patera of Sheet Bronze*

ANCIENT ROMAN VESSELS

*Fire Pan for Votive Purposes*

Belgium. Then William Morris and his friends and associates brought the crafts into prominence in England, and to-day England leads the world in every branch of the arts and crafts. Gradually America is following in the same path. Within the last two or three years this movement, though still in its infancy, has begun to make itself felt, and undoubtedly it will grow with the rapidity that is characteristic of this country in every other activity.

Here, as in Europe, it is by no means the large established firms that have taken the lead. They have been and still are afraid to deviate from the beaten path. They



AN OLD GERMAN DISH OF BRASS REPOUSSÉ



SWEDISH WARMING-PAN



know what the public want and serve the public accordingly. It is to the individual artist and craftsman that all credit is due. He has worked alone, and endeavored to produce only the best, and he is demonstrating that the best is none too good for the public demand.

One of the men who is doing pioneer work along these lines is Mr. Laurin H. Martin, of Boston. He received his training in the best schools in England, and is to-day one of the few teachers of beaten metal-work in America. He realizes fully the possibilities and the limitations of his medium and he combines excellent workmanship with a true sense of form and design. The book cover shown in the illustration is a piece of his repoussé work. The leaf border is almost realistic in execution while the saints are quite conventional. In no place does his skill as a workman show more clearly than in the execution of the letters on the front and back covers. The brass and copper bowls illustrated on page 577 are

fair examples of his sense of form, as well as of his skilful workmanship. These bowls are in one piece, being beaten up from a flat sheet, and are examples of one of the most difficult processes in hammered metal.

The general method of raising a bowl or making any hollow vessel is comparatively simple, but the practical execution requires great skill acquired only by long practice. Many of the old pieces seen in the shops are made of two pieces of metal, as is easily discovered by looking for the line of brazing down one side of the bowl. This shows that the body has been made by joining the two edges of a sheet of metal, thus forming a tube. This brazed joint is very strong and permits of the bowl's being shaped by blows from the inside, or by beating on the outside while it is stretched and shaped over a core or form. The second piece is the bottom. This is joined either by turning it like a hem or by brazing. Hollow forms beaten out of one piece or "raised from the



GERMAN KETTLE AND PLATEAU  
*of Brass Repoussé*



flat" are, however, a different undertaking; especially where they are to have the proportionate depth, straight or inward sloping sides and narrow mouths as illustrated in Mr. Martin's work. In this method the metal is literally nursed into shape. A piece of sheet metal, the thickness of

which depends on the depth to be attained, is held in the left hand, the near edge lying obliquely on a block of hard wood the surface of which is slightly concave. With a wooden or metal hammer in the right hand uniform blows are delivered on the metal, beginning near the outer edge. The metal is turned slowly, bringing each blow of the hammer just on the margin of each preceding one. This is continued around the circle, then circle

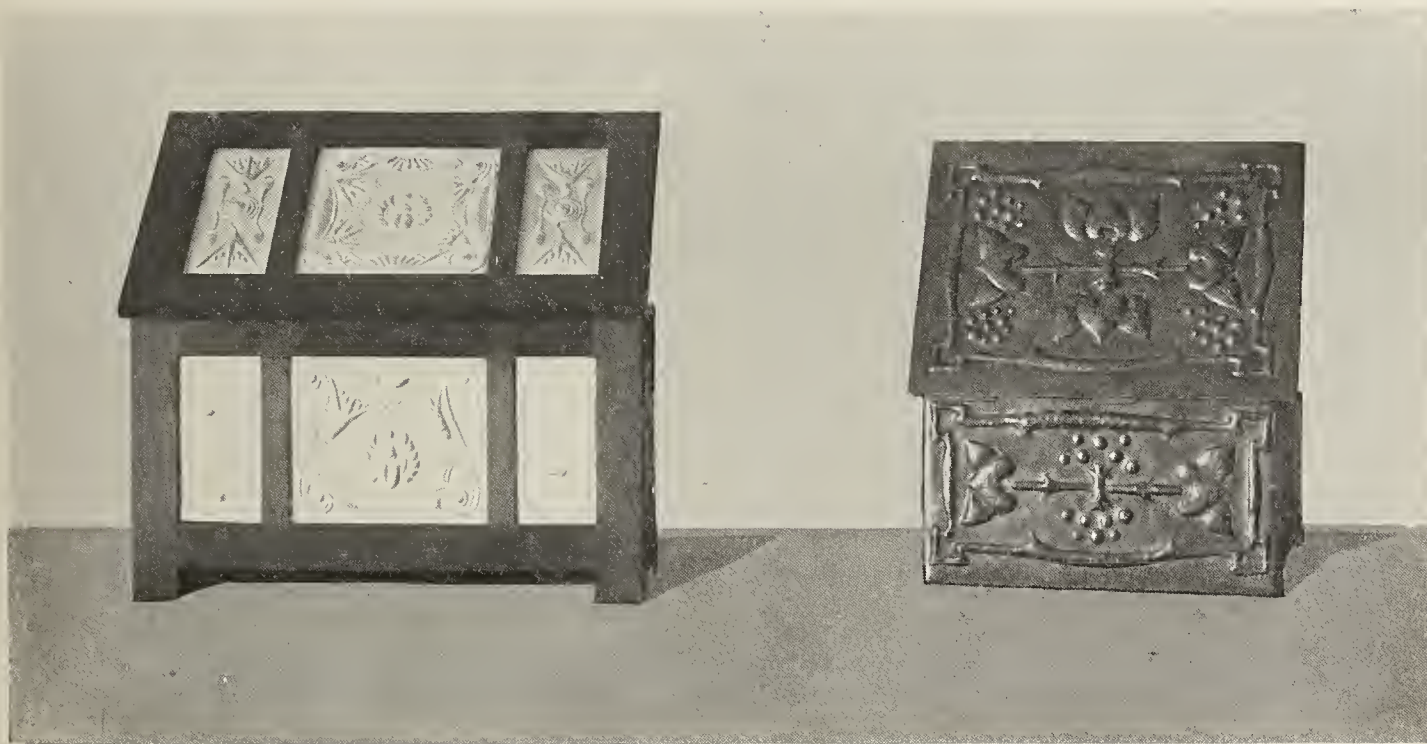


A SWEDISH BOWL OF BEATEN BRASS  
*Seventeenth Century*

within circle, until the center of the sheet is reached. Then the process is begun again and continued to the center.

To the uninitiated this may seem monotonous, but after long practice and experiment a workman begins to feel the metal alive in his hand. By varying blows, by different sur-

faces in the wooden block he can thin the metal here and nurse it into greater thickness there, and gradually evolve unwilling forms. When the approximate depth and shape is reached one of many forms of small polished anvils is placed within and the bowl is worked into the final shape by blows on the outer surface. In some instances, instead of using the anvil, the final shaping is done after the bowl has been filled with



CASKET WITH PANELS OF SILVER REPOUSSÉ

CASKET OF COPPER REPOUSSÉ

*Designed and Executed at the Busck Studios*



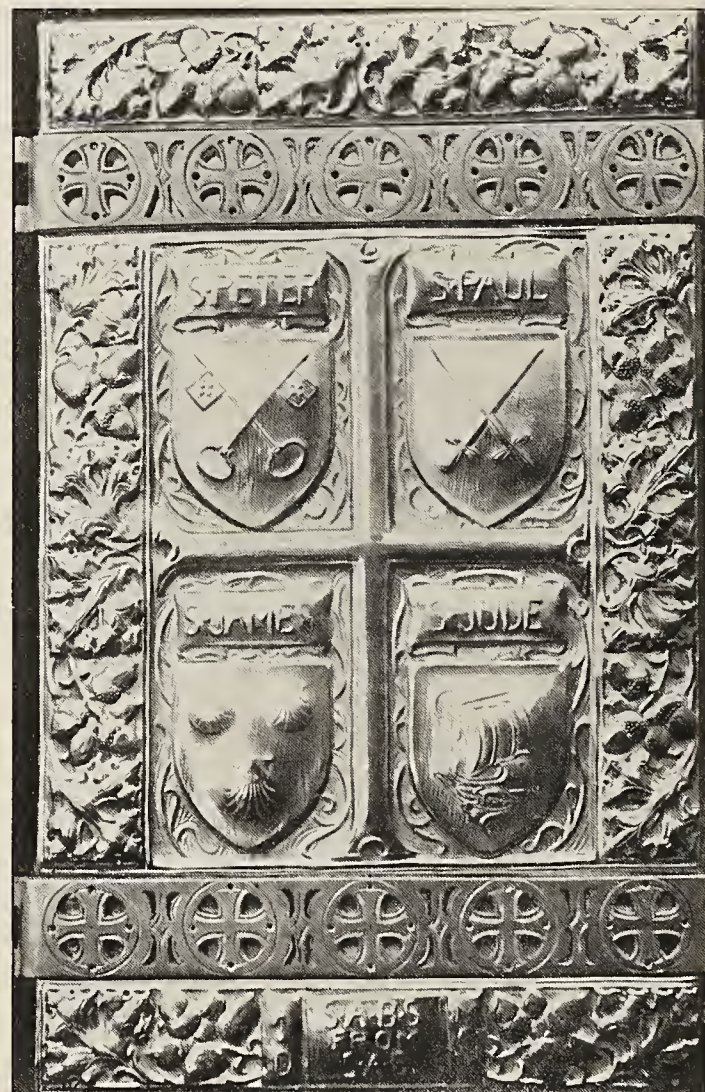
pitch, which is poured in hot and allowed to cool, giving an elastic resistant body to beat on. This last step condenses and polishes the outer surface, at the same time making the "hammer-marks" which add so much to the beauty and interest of hand-wrought metal. The charming effect of light on these surfaces is shown in the illustration of the copper cup, a common example of Russian peasant work, shown on page 577.

The hammering process very quickly

by tradesmen, with what success is apparent in the examples of silver ornament and plate exhibited by jewelers. In addition to the fact that the designs are usually uninteresting, the results are generally unsatisfactory because of the evident mechanical limitation. As a rule, commercial repoussé has been either cast or stamped; the design is then worked over or chased and the surface carefully but purposely hammer-marked. Legitimate repoussé is a slow process, often



FRONT



BACK

BOOK COVER OF REPOUSSE WORK, *Designed and Executed by Laurin H. Martin*

hardens metal, even to making it brittle, so it has to be repeatedly annealed. When the work is finished, the black oxidized surface produced by repeated heating is removed in a bath of strong acid, after which it is thoroughly washed in running water and dried in hot sawdust.

It is chiefly in the field of repoussé ornamentation that machine work has been tried

requiring great mechanical skill, and always a full artistic sense of the result to be reached.

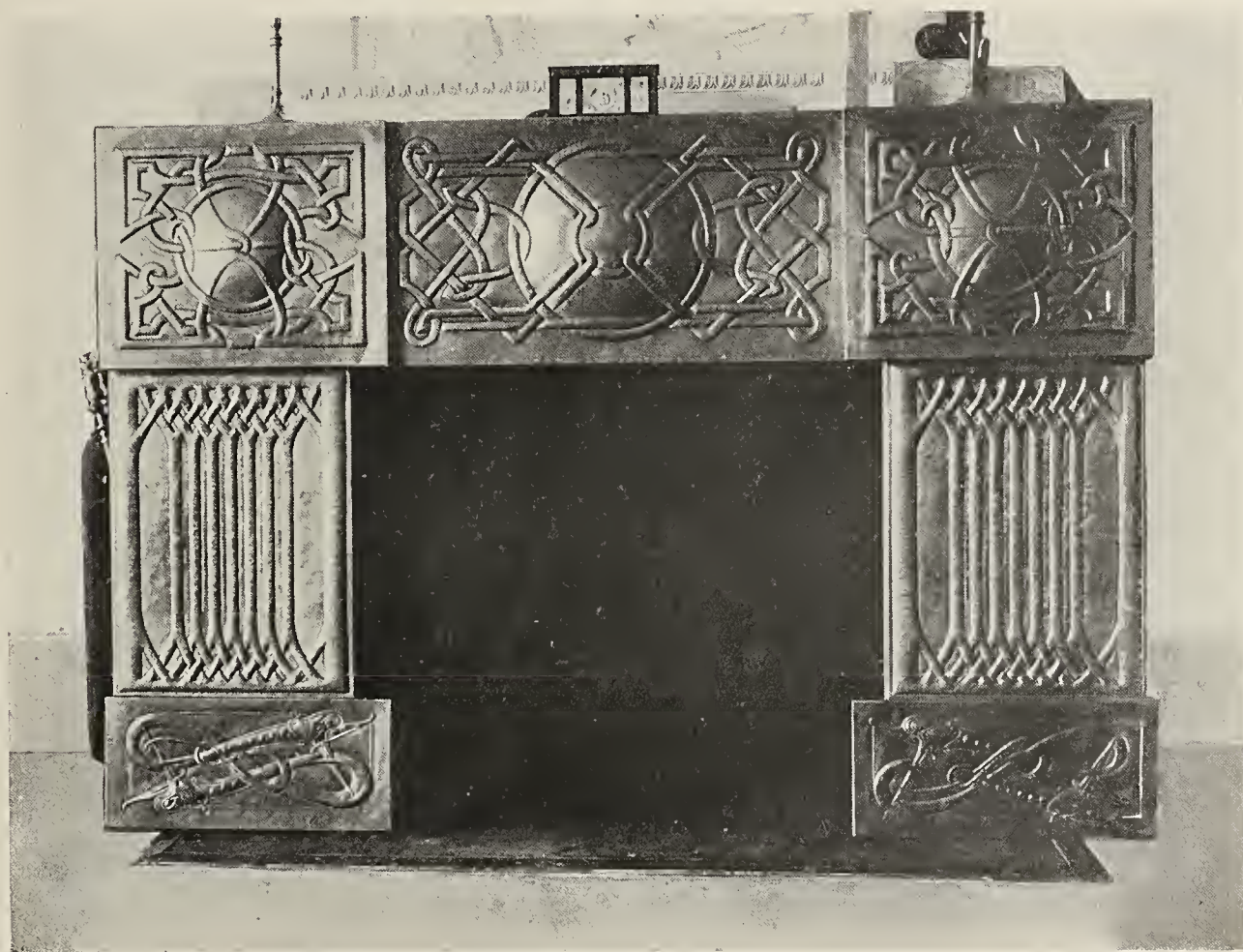
The old Danish sconces are of particular interest not only on account of their beauty, but as examples of a method of execution. The designs have been worked out with tools and hammers, but over wooden or metal forms. In ancient times, many of the shields, which are examples of marvelous





WORK IN BEATEN COPPER AND BRASS, *By Laurin H. Martin*

workmanship, were done in this way. The wooden block or mould was prepared for the metal worker by the wood carver. Another method is now more commonly used. After the design is drawn or traced on the metal, the latter is heated and pressed into a bed of pitch which when cooled, forms an even and solid body under the metal. After the design has been outlined in the metal with a hammer and small steel tools, the sheet is fastened to the pitch the other side up. The outlines now show through on this surface and guide the workman in beating up the metal. The pitch is very tenacious, and holds the metal fast, preventing buckling and at the same time giving way under the blows of the hammer



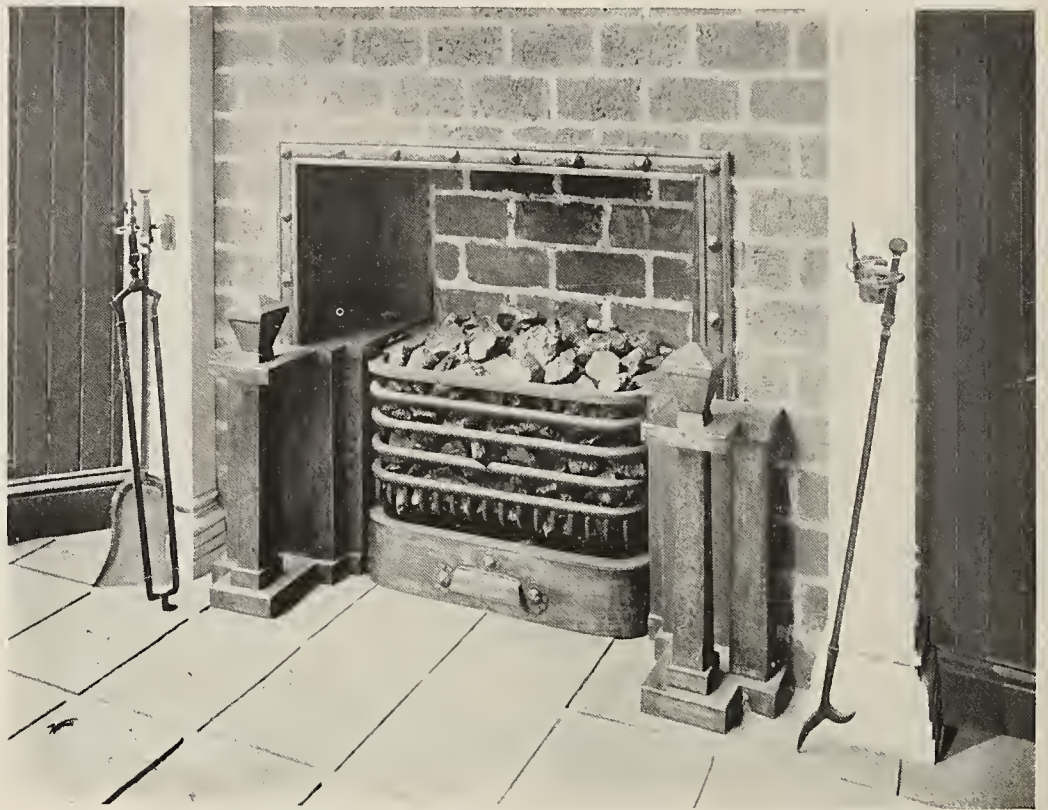
A FIREPLACE WITH NORSE MOTIFS, *Designed and Executed at the Busck Studios*



as the metal sinks gradually into the surface. Here again the metal must be constantly annealed. The design is gradually worked out by raising here and "setting back" there.

The necessary tools are comparatively simple, and the number required is unlimited, for the skilful workman fashions them himself as the occasions arise.

In addition to the book cover by Mr. Martin, we give several illustrations of repoussé executed in this way on pitch. A modern sconce in copper is shown on page 578. The Egyptian scarabus and the lotus are the motif of the design, the reflector symbolizing the whirl of life. In the case of metal sconces surrounded by wood



FIREPLACE FITTING OF HAMMERED BRASS  
*Designed and Executed by Craft & Smith*

frames the effectiveness depends largely on the proportions, and particularly on the color combination of the wood of the frame and the reddish tone of the copper panels.

The fireplace illustrated on page 577 shows how effective the simple Norse designs are in metal and the practical use to which repoussé metal-work can be put. If rightly used in a scheme of decoration, effects can be reached which cannot be obtained through any other medium. For instance, make the bright copper color the one warm note in an otherwise severe room, a library, a dining-room, where dark oak furniture of the square type is used, or how charming might it not be in a blue or green room if allowed to become iridescent, catching and reflecting the tints used in the decoration. It is not, indeed, in elaboration of methods that this work finds its artistic success, but in the expression of the idea of art by the human hand; the methods and media of past ages being revived for the expression of the present art. Surely the rosewood casket, with the panels of unpolished repoussé silver forms a bit of color and design that might have stood on the dressing table of a sixteenth century queen.



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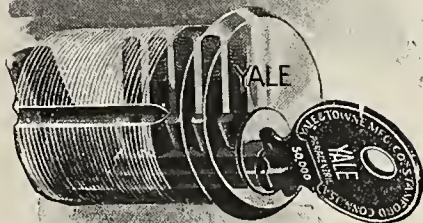
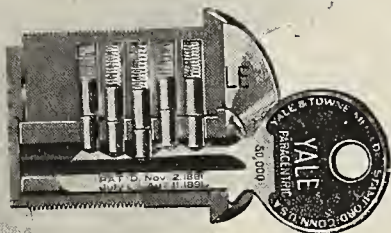
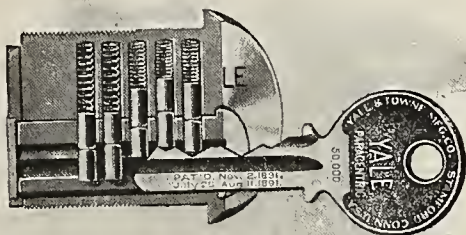
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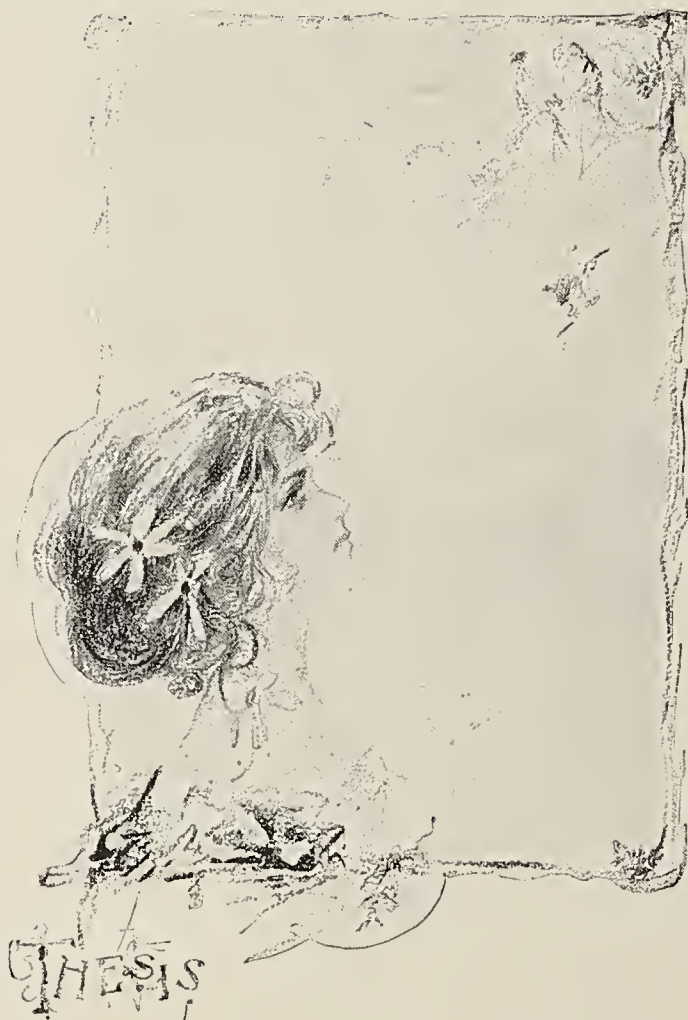
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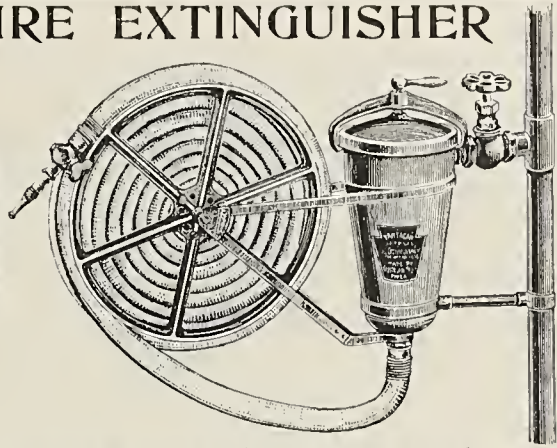
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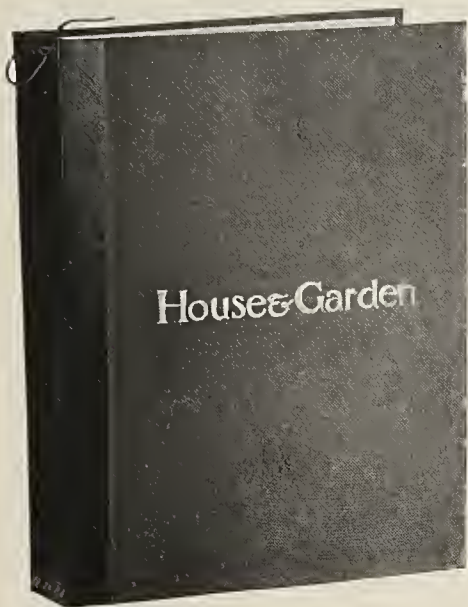
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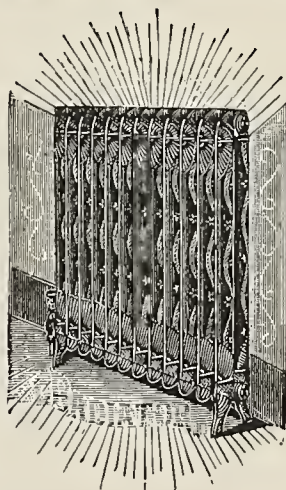


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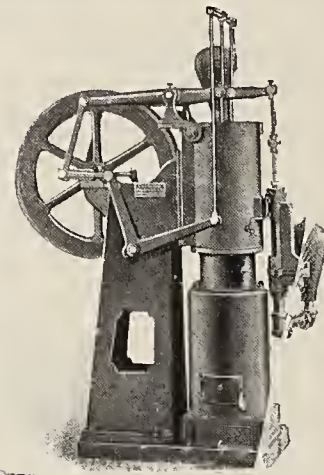
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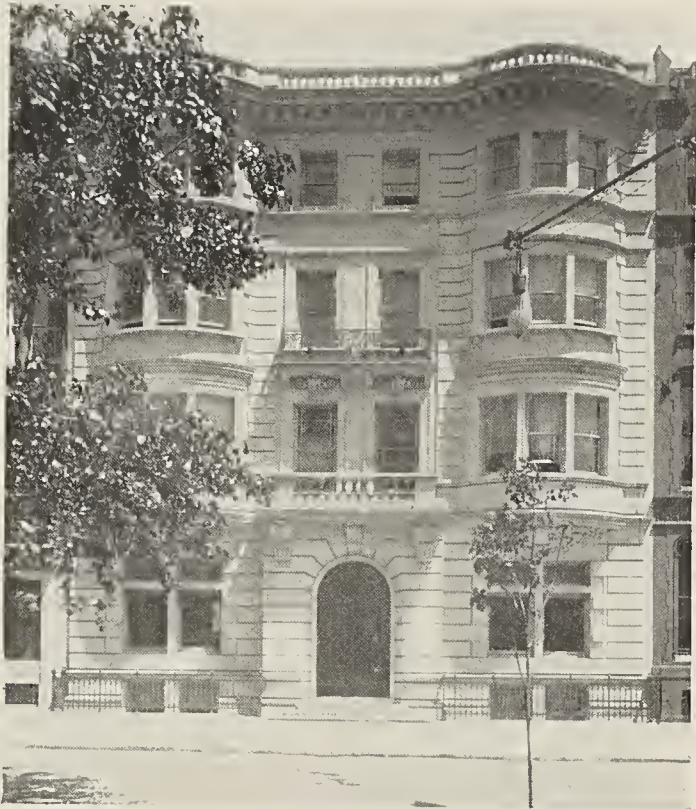




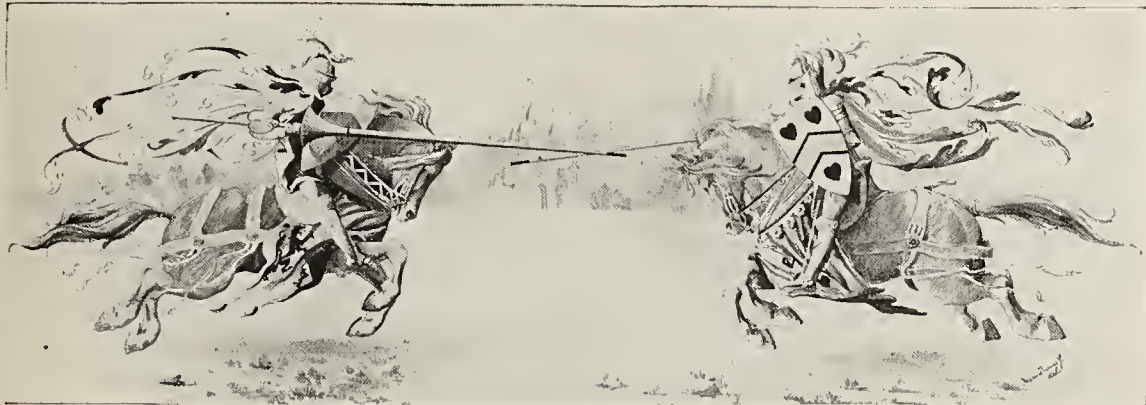
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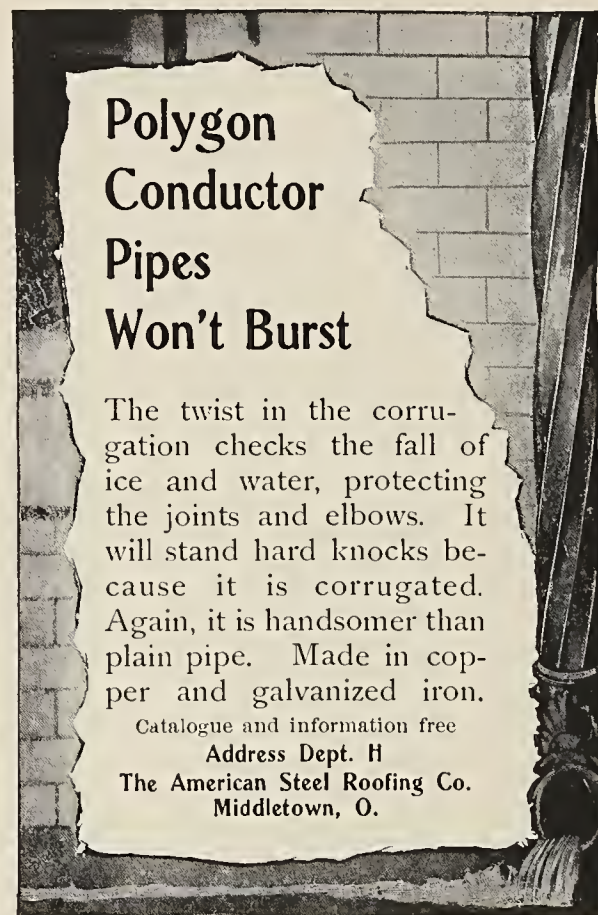
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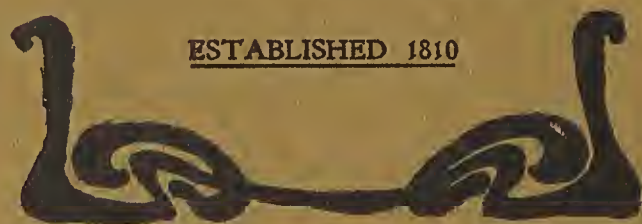
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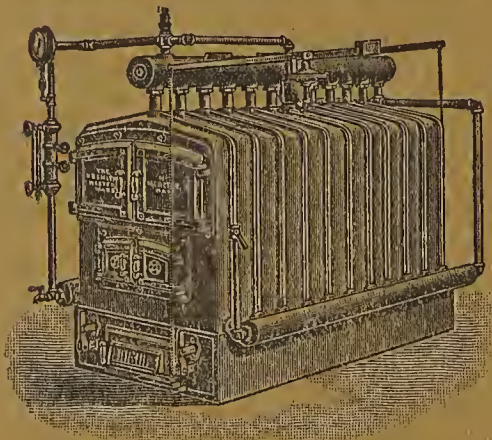
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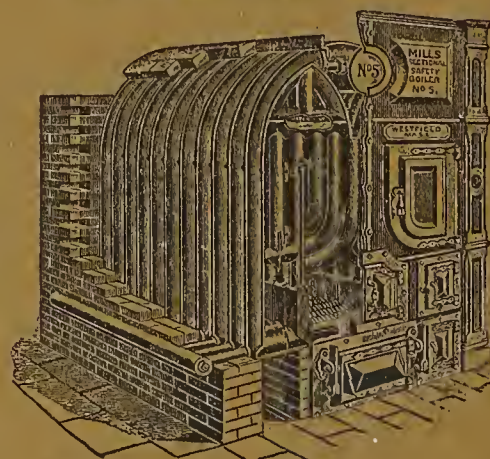
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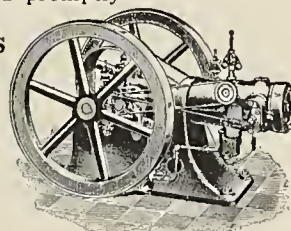
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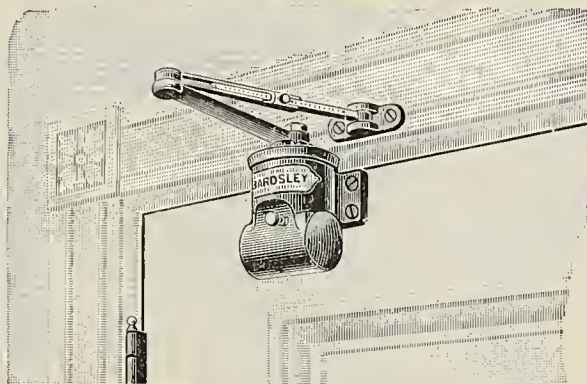
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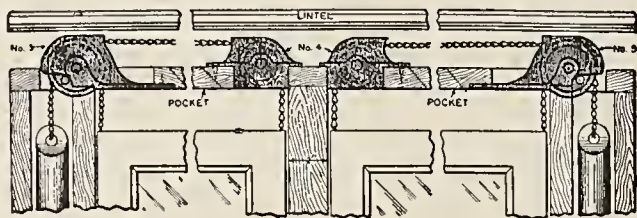
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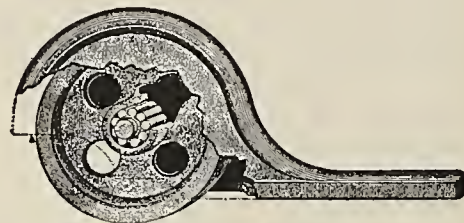


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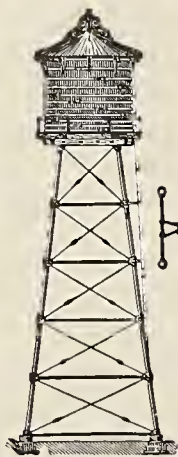
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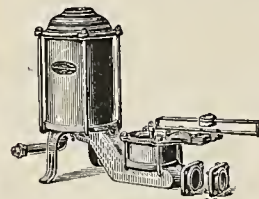
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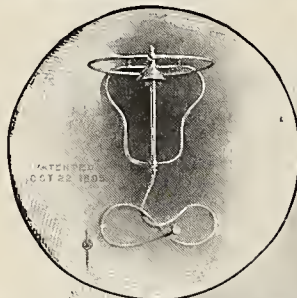
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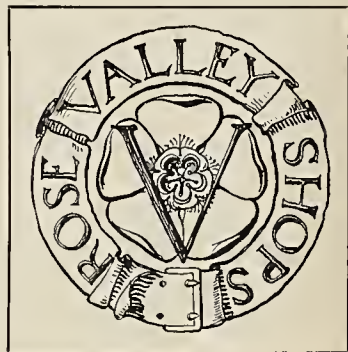




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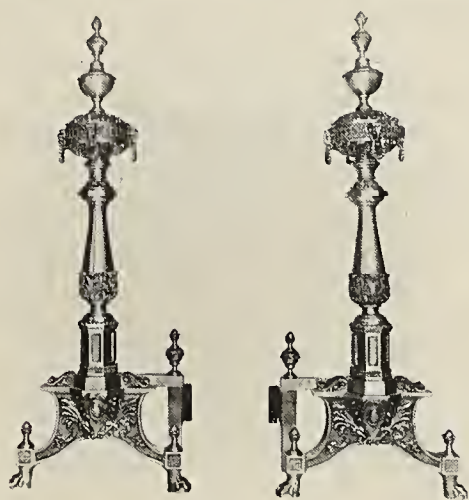
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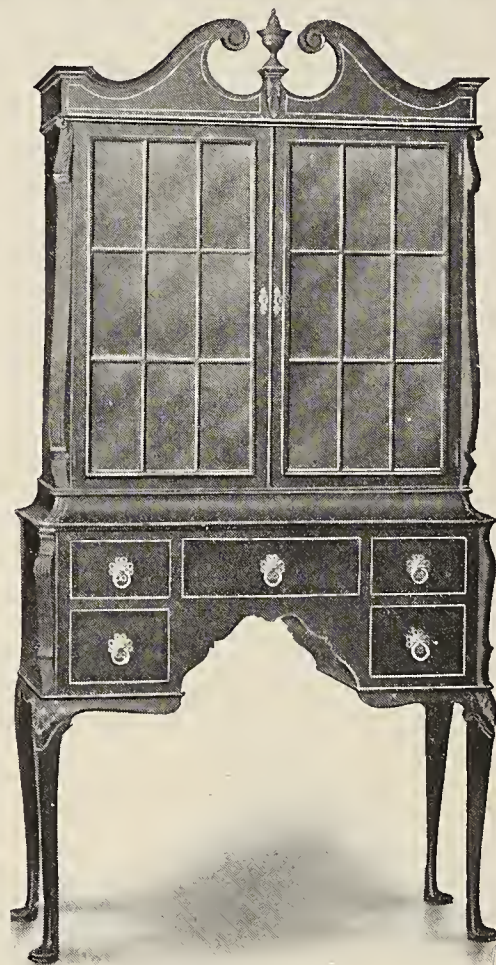
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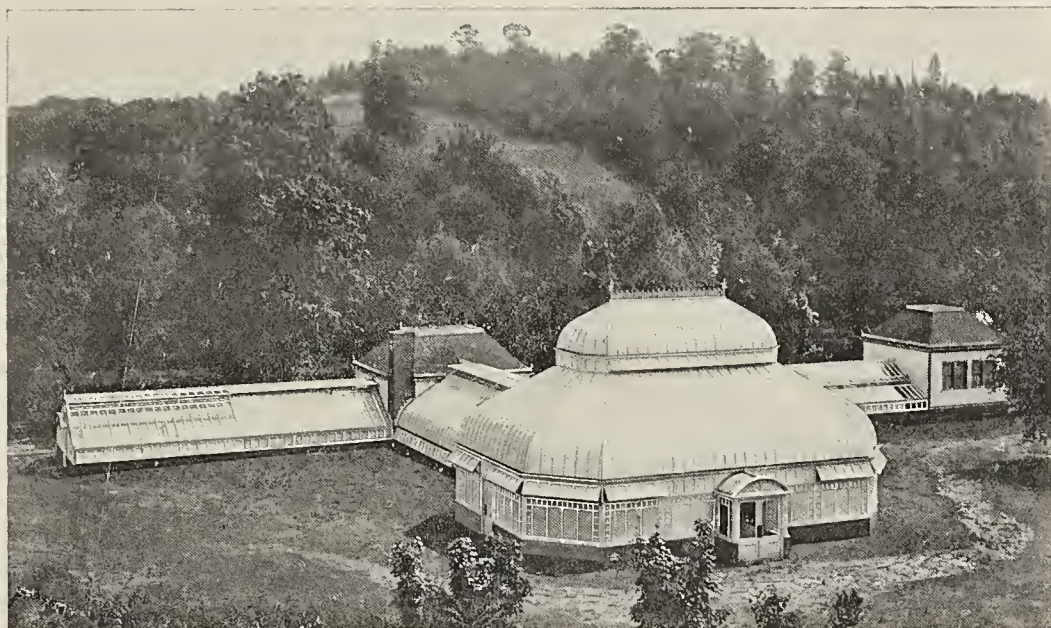


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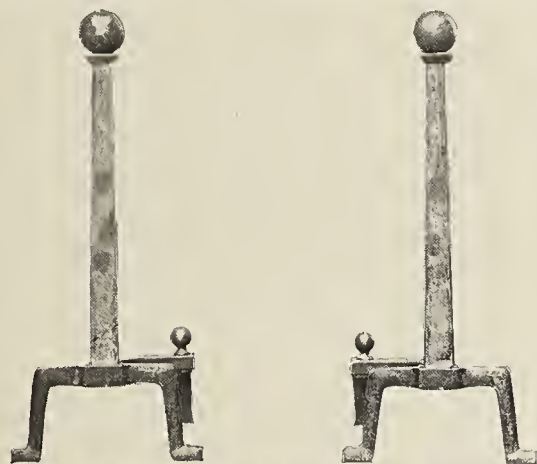
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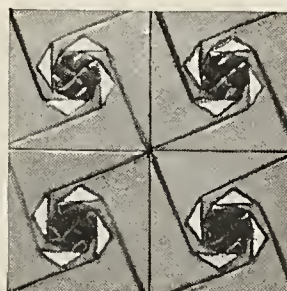
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A MONTHLY MAGAZINE DEVOTED TO

ARCHITECTURE, GARDENS AND DECORATION

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A TERRACE AT WILTON









IN THE GARDENS OF THE VILLA LANTE

From a water-color by George Walter Dawson in the  
possession of Mrs. Anna W. Gould



# House & Garden

Vol. II

DECEMBER

## THE GARDENS OF THE

THE

IN writing of the gardens of the  
and her garden, I have been  
of her gardens, I have been  
gardens. To the garden, I have  
Nature and man, I have been  
A garden, I have been  
Nature and man, I have been  
where they join, I have been  
greater pleasure, I have been

IN THE GARDENS OF THE CITY



A WALK IN THE GROVE





IN THE GARDENS OF THE VILLA LANTE

IN THE GARDENS OF THE VILLA LANTE



# House & Garden

Vol. II

DECEMBER, 1902

No. 12

## THE GARDENS OF THE VILLA LANTE

AT BAGNAIA, NEAR VITERBO, ITALY

IN writing of the Villa Lante it is of Italy and her gardens I write. To write of Italy and her gardens is to touch of the spirit of all gardens. To write of gardens is to write of Nature and man: a pleasant task!

A garden, I take it, is a place where Nature and man come close together; where they join hands, as it were, to the greater pleasure of man, and I like to

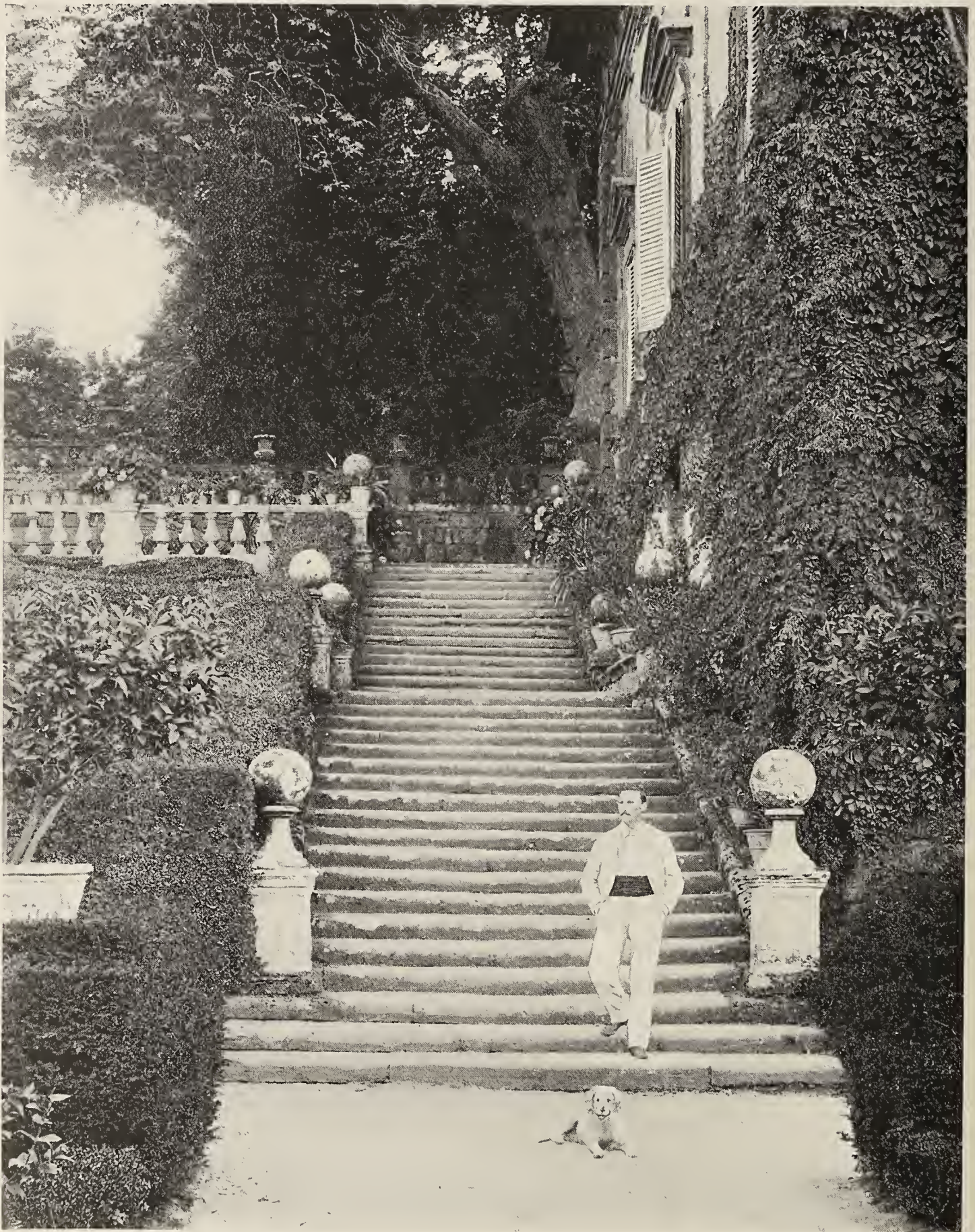
think, not to the displeasure of Nature. It is man's little domain, for him more specialized than the wild field; nature focused, stilled, and gently cared for. Delight in Nature is universal; and every kind of man, of every grade of life, makes outward expression of this pleasure. The little wayside garden; the bright pots with their green festoons, reaching from some high



A WALK IN THE GROVE

VILLA LANTE

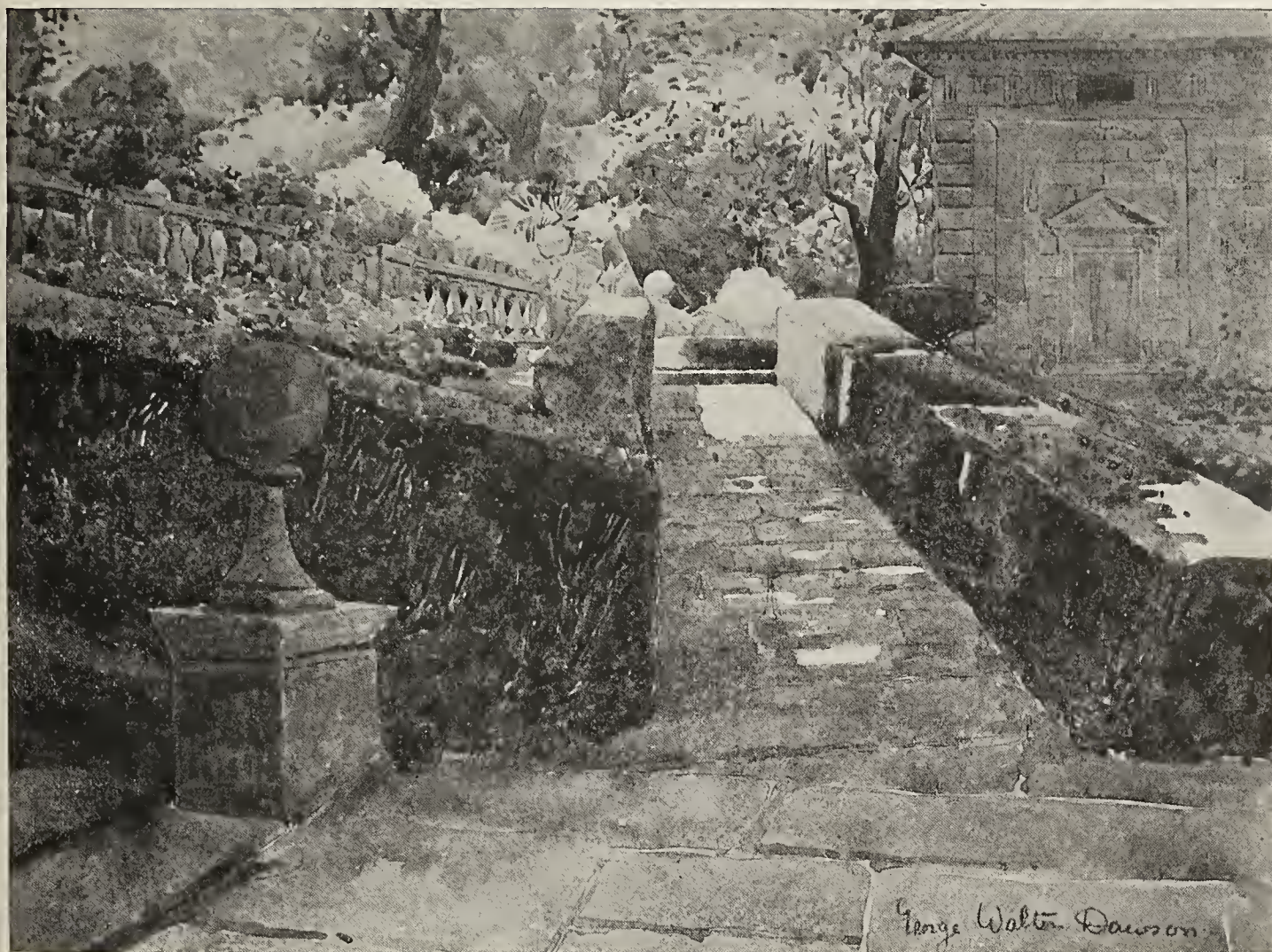




A STAIRWAY TO THE TERRACES

VILLA LANTE





A HEDGED RAMP

*From a Water-color by George Walter Dawson*

VILLA LANTE

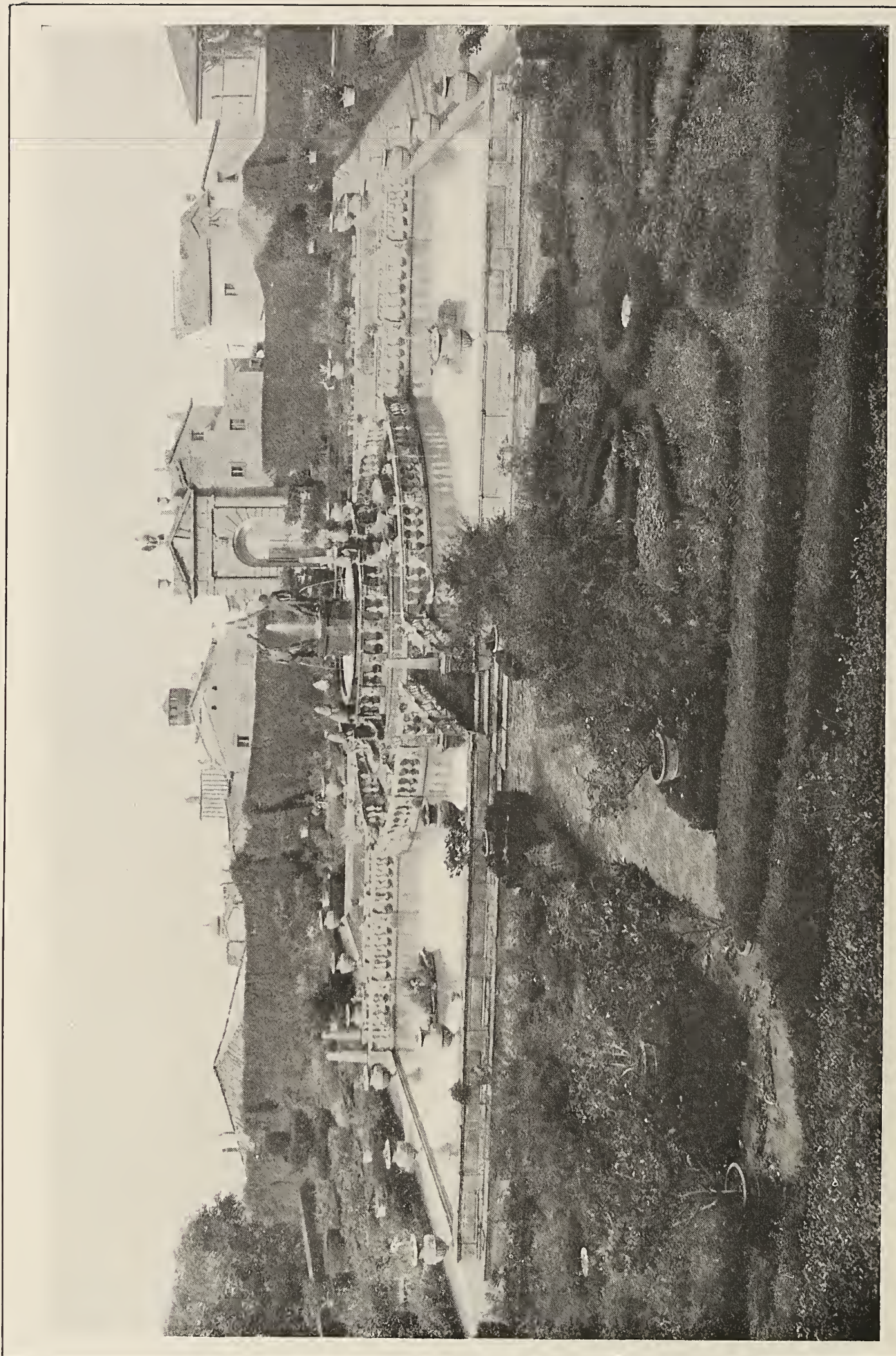
tenement window; the stately gardens of palace and castle; the sweet, trim gardens of our ancestors; the Babylonian terraced gardens and the terraced hillside gardens of Italy; the classic garden of Greece and Rome; the flower-bordered pools of Spain and Persia; and the gardens of the far East, all attest man's love of flowers and grass, and trees, his love of bright sunshine and cool shadow, of pleasant odors and magic sounds.

Our appreciation of Nature becomes all the more glorious, as we begin to realize how superbly superior she is to our efforts to imitate her. As we realize this more and more, comes a growing appreciation for those things artistic, which are, after all, man's creations and expressions, not Nature's, and not servile imitations of Nature. The two are so distinct. It is this dual something, then, that we shall find in the

great gardens of the world, and the ones under consideration, the Italian, exemplify for us, perhaps better than any others that have ever been, that beautiful relation of Art and Nature, that joy of man's going out to meet Nature and Nature's willing desire to help his efforts.

If we recall the period of the fourteenth, fifteenth, and sixteenth centuries in Italy, we will remember it was a period of great intellectual development, as well as an age of much "civility and elegance." What a list of names is to be found here, from Dante to Michael Angelo! Men of great intelligence and understanding there were, men who could and did do marvelous things, not in one branch of art alone but in all. Painting beautiful frescoes, sculpturing wonderful marbles, building great churches and palaces, designing villas and gardens, each of these men comprehended not only his own special





VILLA LANTE

THE PARTERRED GARDEN FROM THE TERRACES



art but also that of others, and he was able to turn and work in it. Above all, they were ardent lovers of Nature. So when we turn to-day to the villa garden we find just what we should expect to find following upon those conditions: a highly refined, well-ordered artistic unit, a combining of all the best traditions of the past in garden art. We find man making a vantage spot from which to enjoy field and sky and wood and stream, and the bringing into this spot for his closer and more intimate contemplation of them, those smaller beloved things of forest and meadow that it is impossible to always go afield to enjoy; and we also find this spot most admirably arranged for the convenience and realization of a highly refined and elegant life.

Because the gardens of the Villa Lante show to-day, perhaps, better than any other in all Italy, the spirit of the time that produced them, because they have come down to our time with fewest changes, because they have from generation to generation

been so thoughtfully and lovingly cherished and cared for, and not allowed to perish, we select them to represent the truest spirit of Italian Renaissance gardens. There are others that strive for more effect; there are others that are larger; others that are more princely; but none are more charmingly beautiful, not another that represents more of a complete artistic unit supplying living memories to the mind's eye.

During most of its history, Lante has been the property of the bishops of Viterbo. Raffaello Sansoni Riario, a cardinal under Pope Sixtus IV, began the building of the villa in 1477. The Florentine, Niccolò Ridolfi, fifth cardinal bishop of Viterbo, carried the work on; but his successor, Gualtieri, gave it up on account of the expense and rented the buildings out. Another cardinal bishop, Giovanni Gambara, enriched the place with paintings by Antonio Tempesta, and in 1588 the cardinal Alessandro Damasceno Peretti or Montalto acquired possession of the villa and reserved it for



ONE OF THE APPROACHES TO THE CENTRAL FOUNTAIN

VILLA LANTE



the use of the popes and their relatives. He also built the casino and the water works and had the planting of the grounds completed at great cost. Pope Alexander VII left it all to Duke Bommarzo-Lante of Erbpacht, whose family still retain possession of the property. Authorities differ as to the architect of Lante. Some declare the design to be Vignola's; others that the work was carried out at different times by several architects.

The villa is built into an oak grove on the northern slope of a gently rising hill, backed by greater and more rugged heights. The entrance, at the end of the principal street of the little town, opens



AN ASCENT TO AN UPPER TERRACE

VILLA LANTE

directly on a flower garden, bright in the sunshine and lovely in its masses of bloom. Beside flower bed after flower bed one wanders about reveling in the beauty of the blooms and inhaling their fragrance, lingering perhaps a moment to watch the gold fish, to admire the group of statuary that rises above the large central pool and the garden. Then cool shadows and the sound of falling waters lure one on by way of stairs and ramps between box hedges, overhung with masses of

old-fashioned roses, to the upper terraces. These are rich and varied in their character: sometimes open to the sun, sometimes planted with beautiful trees, giving delightful shade



THE FOUNTAIN AND CANAL, *on the Third Terrace*

VILLA LANTE





WALKS IN THE PARTERRED GARDEN

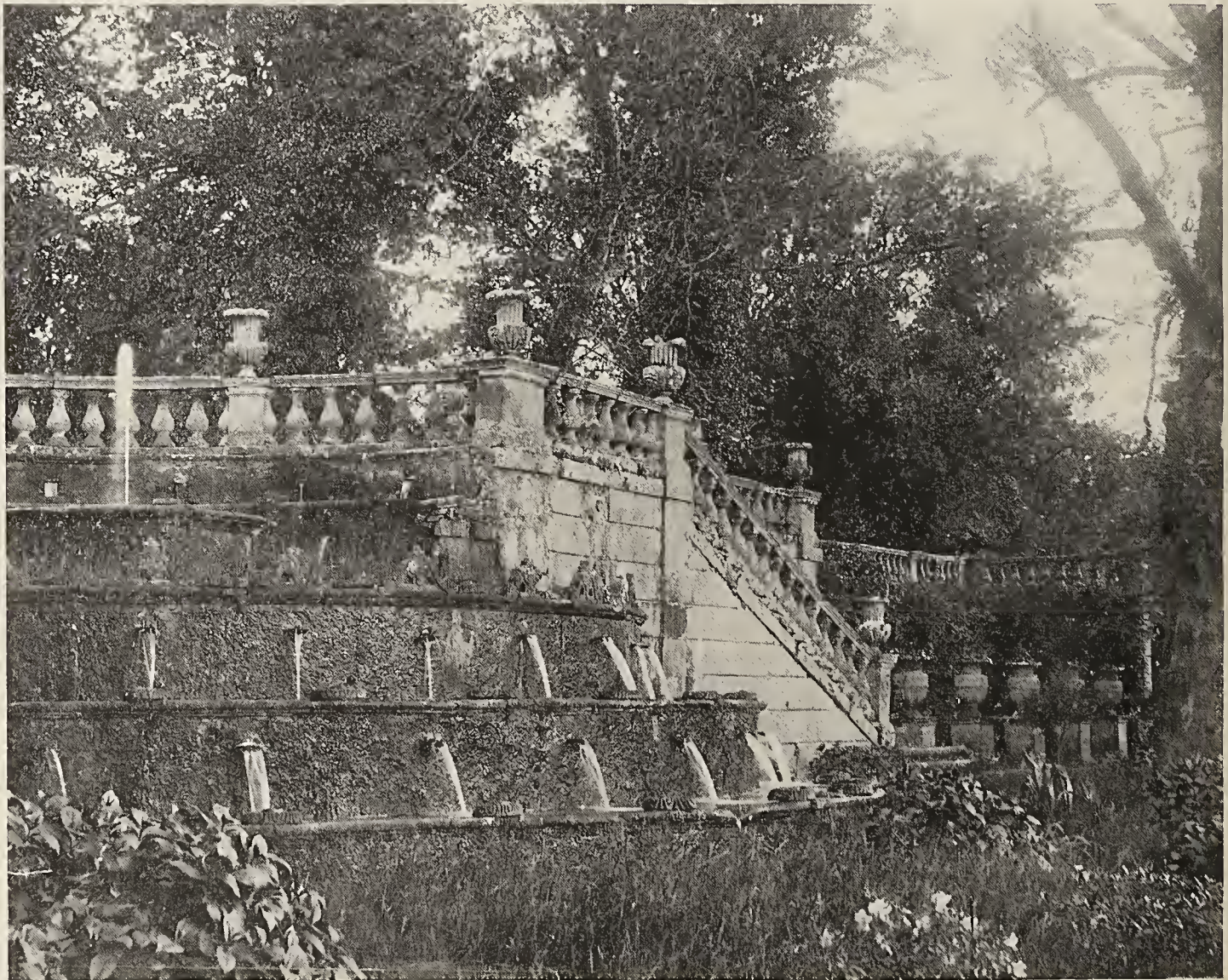
VILLA LANTE

*From Water-colors by George Walter Dawson*



to walk in, and from which to view as one wanders, the beauties of the parterred space just left below. Everywhere are fountains, either a series of jets or cascades, where are reflected niched walls and stairs and urns. But mere greenery, running water and these architectural ornaments are not all, for the shaded levels are heightened in color by great potted plants. Rhododendrons and azaleas,

finds himself in a grove of oak-trees that surrounds the formal part of the villa. Here and there, usually where a path divides, is a fountain or basin recalling the more formal arrangement elsewhere, but nothing more, for this is really Nature's part. In these thick woods, wild flowers and ferns cover the ground; ivy carpets it, clambering over banks and climbing not infrequently to the



THE FOUNTAIN, *on the Second Terrace*

VILLA LANTE

camellias and huge hydrangeas surround balustrades and border green alleys. One lingers and rests on old stone seats, listening to songs of birds and the ripple and splash of water, watching the golden patches of sunlight that sift through the interlacing branches and dance over lichen-covered walls, tree-trunks and columns entwined with vines.

Awakening from his reverie the visitor

topmost branches of the oaks. Trickling in and out among the great roots of the trees are little streams, so overhung with delicate ferns that, but for the gentle murmur of the water one would come upon them unawares. Beyond all these superb trees and their water courses and basins are out-lying olive groves and vineyards and the wilder and more rugged hill slopes.



A study of the plan (page 590) will show much better the actual arrangement. The formal part, occupying something less than four acres, is divided into four levels, the upper one being about fifty feet above the lower. Of these divisions the lowest, which we shall call the first level, is much the largest. It contains the formal garden and occupies about one third the depth of the entire plan.

terrace, and here are the entrances to the houses. In the center is found a circular arrangement of fountains in four levels which is illustrated on page 586. From each side of this fountain, stairs at right angles to the main axis lead to the third level. This is much deeper than the second, and is rich in its arrangement of fountains and basins.

Other terrace stairs lead to the fourth level,



THE FOUNTAIN, *on the Third Terrace*

VILLA LANTE

This level is simply divided by cross paths into squares for flower beds, and at the end of it are built two houses or casinos, balanced on each side of an open central axis which extends from front to back of the entire scheme, and on or about which every feature of the plan is placed. Between these two buildings extends a slope joining the first to the second level. The latter is a living-

which contracts in width, but which is longer again than the third. It is subdivided into three parts. First is a thickly planted grove with a green alley down its center, along the axis of which runs a stream. The middle division is occupied by an octagonal fountain of several levels. Surrounding it is a tall hedge, and overhanging it on each side are great trees. The third division of this level



is occupied by two little garden pavilions, and between them is a cascade which supplies water for the many fountains.

These are in general the features of this small villa. They are not many, but they are simple and all beautifully wrought into a whole in which not only is the scale of stairs and walls, of buildings and fountains, of balustrades and urns well conceived, but the scale of the plants and flowers and trees also. Trees balance columns, clipped yews and lemon trees balance urns and sculpture, box alleys are of calculated height and relation to the basins and walls. Flowers balance flowers, tall ones are never planted where low ones should be, and a low group never occupies the place of a group that should afford an emphasis in the design. Good taste has become a tradition; and having been established, seems never to have gone astray.

Not even in the more formal portion of the garden, the hardest place of all to attain harmony and accord is there anything that is seriously a false note. The planning and the planting aid each other. And this part is so very beautiful that it is worth while to



THE WALK BESIDE THE ENTRANCE WALL



A WALK BETWEEN THE FLOWER BEDS

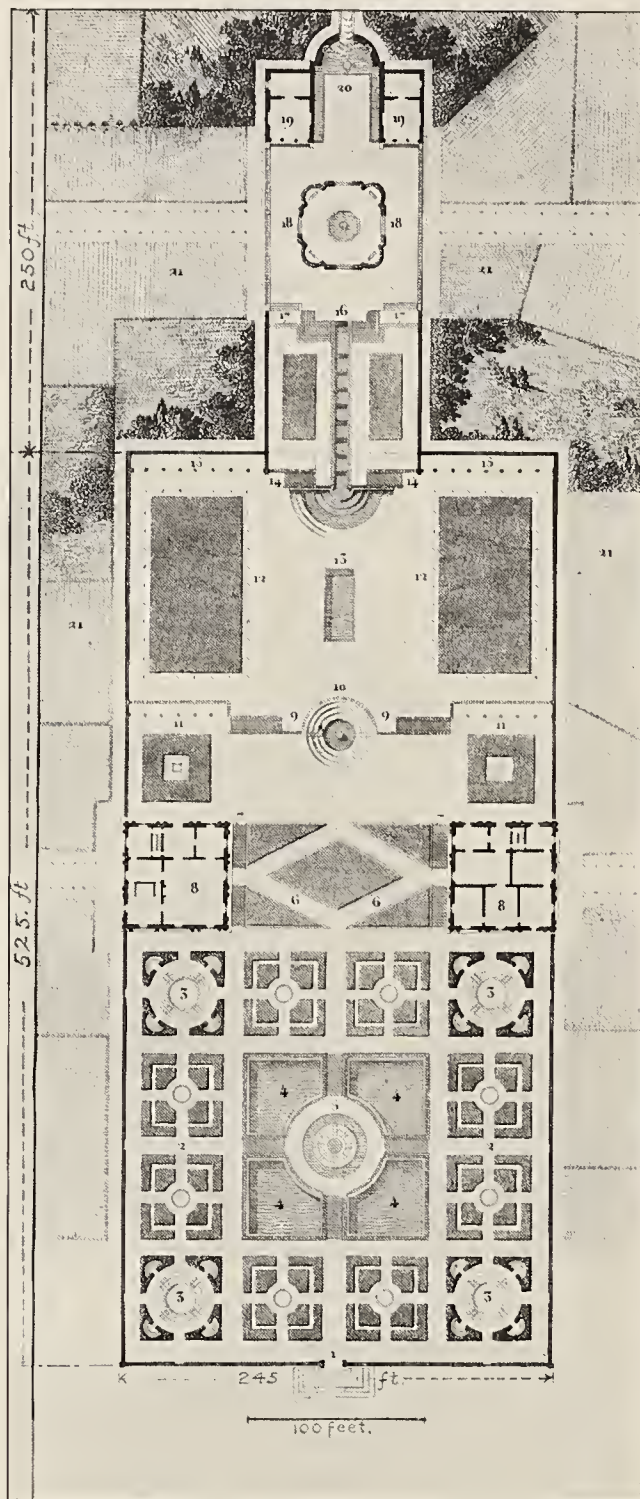
VILLA LANTE





THE BALUSTRADES OF THE THIRD TERRACE AT THE VILLA LANTE





PLAN OF THE VILLA LANTE GARDENS

devote a little more attention to it. It is a big square, in extent something less than an acre and a half, every part of which is open to the full light of the sun. Bounding its east and north sides runs a box hedge, some twelve to fourteen feet high. This hedge continues along the west side, but here it is low, giving an outlook over the plains. The south side is bounded by the buildings and terraces. All about the garden runs a broad path. Within this, the garden is divided by

the paths running parallel to the central axis into three parts. The two long side divisions show a very wise disposition. They are filled with box; and form, in spite of their rather elaborate designs, restful gardens of green, which make a splendid foil for the long beds of flowers that frame them.

Across the two ends of the central division are parterres of flowers, while the center of this division and the formal garden contains a fountain with fine architectural features giving a center to what might otherwise be a



A WATER COURSE OF THE UPPER TERRACE

spotty design—a fault of so many gardens. It is this central pool, in fact, which is the distinguishing feature of the Lante garden. From midway of its sides it is crossed by four bridges, bordered by balustrades that meet in a circular path about the large fountain in the center. An arrangement of concentric basins, terminates in an octagonal pedestal supporting a central feature of a fountain that crowns every view across the garden. It is a splendid group of four fine





HEDGES OF THE PARTERRES

VILLA LANTE

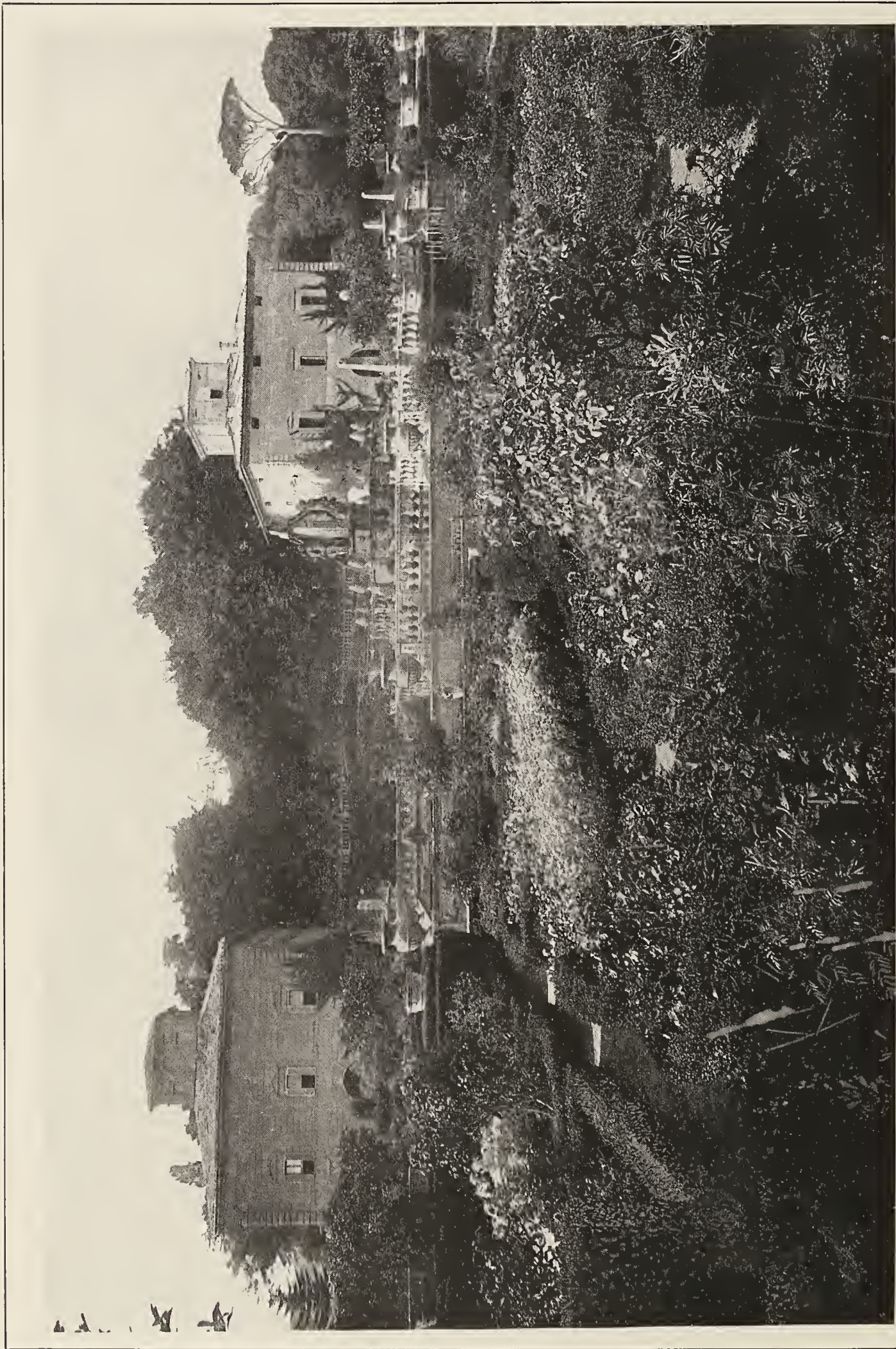
lads hewn in stone by a strong and sure hand. Lithe, graceful, athletic boys they are, beautifully poised, disposed in two groups, back to back, with four lions between them. Bathed as it has been, for generation upon generation by the gently falling streams of the fountains that play over them, the stone below has become as polished as metal and taken on a rich green and brown color like the bronze emblem of the Montalti Family the lads hold proudly high over their heads.

As for the flowers themselves, there are not as many, or are they as varied as in many a garden I know in this country. They are for the most part old-fashioned varieties, all the more beautiful because proved and best loved by the owners. Here are the flowers of our ancestor's gardens; lilies and roses chiefly,—those two favorites of all ages. Of the lilies, the stately white or Annunciation lily has been a favorite; and they seem as they stand there, in long rows with their tall and stately stems,

and their crowns of shining white, the purest, most exquisite and most beautiful of all the flowers. But “side by side in equal right” with the lily are roses of many sorts and kinds, old-fashioned and new. The damask, velvet, and double province rose, the sweet musk rose, double and single, the double and single white rose seem to be all there, as are also many varieties of the sweet-smelling tea roses. The sweet brier is not missing, and many beautiful semi-double old-fashioned sorts stand about, while others clamber over buildings and walls; indeed every tint and color and kind seems present.

In Spring the various bulbs, tulips, jonquils, narcissus and lilies-of-the-valley are in bloom. Then later come the day lilies. A special favorite seems to be a beautiful pale yellow one, as it grows under standard roses in great clumps and hangs over the box borders. Large clumps of the Tritoma are most happily placed with trimmed yews for backgrounds.





THE PARTERRED GARDEN FROM THE ENTRANCE

VILLA LANTE



There are peonies and columbines and fleur-de-lis, poppies, hollyhocks, marigolds, chrysanthemums, zinnias and dahlias, the tall-growing and low phloxes, pansies, petunias, geraniums and verbenas. Then there are such sweet-smelling flowers as violets and mignonette, jasmines and heliotrope, sweet peas (a few only) and great clumps of lavender, clove pinks and gillyflower and thyme. All these flowers and more are in this sunlit garden. It is not a long list but quite enough to give a perpetual bloom; and they are flowers, after all, that one most cares for.



URNS OF THE BALUSTRADE

Rarely have I seen flowers more effectively planted. In the small inner beds, always box-bordered, are the low growing flowers; in the long beds that enclose these are the tall standard roses and lilies and other tall-growing varieties; and the yews rise as strong cones at important points to hold all together. Thus the garden stands a part in a well-ordered scheme.

Lovers of flowers and trees, of sweet odors, of rippling and falling water, of balmy air and sunshine, will ever turn to it with joy. Lovers of trim, well-kept and well-ordered gardens will revel in it. Students, searching for

that proper unity between Nature and Art, will find here an example than which no better exists, for Lante is an instance of how flowers and trees, garden walls, stairways and balustrades and urns, fountains, still and running streams can be combined into one intricate yet simple scheme to produce a beautiful unit. Nature happily leads the way to unity and dignity and order, to system and consistency. And they were wise in the ways of Nature, as in the ways of Art, those old garden builders and splendid artists, and they realized that

they were not to try to imitate her, but to follow her in the way that she ever signifies, keeping in touch with her at the same time that they built for their own comfort and use. So Lante was conceived and built, and it yet remains an exquisitely complete and unified work, to be classed among the most complete of Italy's art treasures, to be thought of, so far as its unity is concerned, with such finished gems as Gozzolio's Chapel, the Borgia apartments or Galla Placido's tomb.

*George Walter Dawson.*



*A Fragment, Villa Lante*





IN THE GARDENS OF THE VILLA GIUSTI, VERONA



## THE RELATION OF NATURAL TO ARTIFICIAL BEAUTY IN LANDSCAPE.<sup>1</sup>

BY WALTER COPE

IN announcing this subject for discussion, I feel that I owe an apology for using such a broad, comprehensive title. Certainly, I do not intend to inflict on you a comprehensive discussion of the subject. It is too broad, and touches too many details for me to attempt anything like a thorough treatment in one paper. "The Relation of Natural to Artificial Beauty in Landscape" is, in fact, a subject on which volumes might be written. First, as to the word "landscape,"—I mean to use it in its widest sense as applying to any scene, whether that scene contain any element of man's handiwork or not. At the present time the subject of "landscape gardening," "landscape design," "landscape architecture," or whatever it may be called, is receiving a great deal of attention, but in speaking of artificial interference with nature, I should like to abolish the word "landscape" and use, instead, the words "outdoor design," reserving "landscape" for that broader meaning which would cover every scene, whether natural, artificial or partaking more or less of both: anything

in short, which the eye may meet under the open sky.

At this age, we are in the midst of great structural and engineering undertakings to meet the practical needs of our present civilization, with little thought as to their artistic expression. But times will change, and the practical developments of applied science will

some day give way to more definite efforts to make the face of the earth more beautiful. It may be a question only of a generation or two when the imagination of the multitude may cease to be moved, as it undoubtedly is to-day, by the great developments in transportation, the building of huge buildings and swift steamships, and by the constant improvements in electrical propulsion and communication. And when we shall have solved all these questions of applied science and are content with our achievements

in that direction, we may turn our efforts to still greater achievements in an artistic way. To-day those in whom the artistic sense is dominant are in the minority; and this has always been so, and probably always will be. But to-day differs from past ages in this fact, that the great majority of people in this age do not really care for artistic expression, do not care as much for the beautiful as they do for what we commonly call "the practical." To-day the artist occupies a relation to the



ENVIRONS OF ALENÇON, FRANCE

<sup>1</sup> An address delivered by the late Walter Cope before the Thirtieth Annual Meeting of the Fairmount Park Art Association, Philadelphia. Many lantern slides were used to illustrate the paper. Some of these illustrations are given here. Others have been added with the assistance of Mr. Frank Miles Day who accompanied Mr. Cope in various excursions he made while preparing an article on a kindred subject for *HOUSE AND GARDEN*. This article was unfinished, at the time of Mr. Cope's sudden death, October 31st, 1902.



great mass of humanity almost analogous to that which the mediæval alchemist or scientist held in the day when it was the artist who counted, and who captured the applause of the multitude. It is true that the support of the multitude is constantly increasing; but as



NEAR POGGIO IMPERIALE, ITALY

yet this support has not swept everything before it, and a utilitarian and purely practical tendency is still dominant. The artist of to-day is not in need of better criticism. He has as good criticism as any age has produced; but he is in need of a greater amount of criticism, and of the backing of the majority of the people,—the criticism of the masses which finally, if not immediately, condemns the inartistic and upholds that which is sound and true in art.

Whatever scene our eyes may light upon, whatever landscape we may contemplate, there can be only two factors, two agencies, which determine its effect upon our minds, upon our sense of the beautiful—Nature and Man. Nature, of course, is a very wide term, but we all know what it means. It is the supreme, the eternal, ever-present factor. We cannot escape from it entirely if we would, for even man in his works is governed by Nature's own laws. No one of them can he undo or

abrogate. The primary laws of physics must govern everything which he builds, and the artistic expression of his building must reflect an acknowledgment of natural laws. But in distinguishing between these two agents, I mean to refer to Nature as that which she does without the aid of man, what she would have done had man never lived upon the face of the earth. On the other hand, in many scenes and many things which we love to look upon, there is predominant the other agency; and our delight in its contemplation at times transcends even that which we feel in looking upon Nature. It is the thought that this stone has been hewn and set, this building has been reared, this



THE SHORES OF LAKE LUGANO





A WOOD-PATH IN THE GARDENS OF MON REPOS

path has been cut, these trees have been planted by *man*, and to satisfy man's needs and ideals. Perhaps no two of us could agree upon the intensity of pleasure derived from the contemplation of a great cathedral, on the one hand, or the majesty of a rock-ribbed mountain, or the boundless sea, upon the other, nor is it worth while that we should agree. To some of us, Nature appeals more than art, though I believe that to most of us each appeals with almost equal force, according to our varying moods.

It follows, then, that if we are to arrive at the true sources of artistic enjoyment, we must cultivate and love and study, first of all, *Nature*; and after that, man's history, man's ideals, all, in fact, that has led him to express his wants, his aspirations in physical form. This last is nothing more nor less than the study of architecture in its broadest sense.

For all that man builds with an eye to use and beauty is architecture in the sense that it is governed by one system of principles and laws. From time immemorial man has built houses and temples and bridges, he has hewn roads and laid out gardens and has wrought whatever pleased him upon the face of the earth to satisfy his needs, material and spiritual. And from time immemorial it has pleased him, and it pleases us to-day and will always please our descendants, to follow certain methods, certain principles of dimension, direction and proportion in that which we lay out and build. These methods are, no doubt, deduced primarily from our innate sense of natural laws. But it is scarcely necessary to go into the source of them. Suffice it to say that it is an indisputable truth that man prefers to set stones level, to build walls straight, or, at least, symmetrically curving, to make level places





AN AVENUE OF PLANE-TREES IN THE JARDIN D'ESSAI, ALGIERS



on which to stand or walk, whether they be floors beneath a roof or terraces under the open sky. His sense of mastery over Nature is expressed in doing things not as Nature would do them. Nature upheaves and splits and tumbles down her rocks. Man hews them into blocks and sets them level and true and rears them into walls. So it always has been—so it ever will be.

In every landscape, then, these two elements must remain distinct. We cannot absolutely unite them nor deceive ourselves into thinking that we can. We cannot modify to any extent worthy of consideration the process of natural growth; or at least, such modification can be but temporary. Nature is absolutely continuous and persistent. We must then regard ourselves only as intruders, invaders. It is true that we can interfere with Nature, but it is my purpose to point out that it is not as interferers that we should regard ourselves. As invaders we may, for we could not avoid the

position if we would, unless indeed we return to absolute savagery.

About the middle of the century just passed, there grew up a school of landscape gardening, so-called, which was perhaps a natural reaction against the extreme and lifeless formalism into which architecture had descended. This school made a complete revolution in the principles which had always, before that time, governed all artificial interference with the face of nature. It did not propose to do merely what man had always been pleased to do in the way of laying out and building and planting, but, instead, proposed rather to imitate and follow Nature on the lines which she has always reserved to herself. This school still has its disciples; and the results of its work are all about us and have caused, to my mind, a most deplorable subversion of the laws and the principles upon which beauty in landscape must depend. Nature is entirely able to do without the aid of man, and it is equally true



THE PLACE DU CHÂTELET

PARIS





RUINS OF THE ABBEY AT JUMIÈGES

IN THE GARDEN OF THE VILLA D'ESTE AT TIVOLI



that it is impossible for man to imitate Nature without making himself and his work more or less ridiculous. When he attempts it, he must cast to the winds all the methods, all the principles which he has developed in centuries past, and he must play at his game as a child would play at horse. But ever and again he has to leave his play to attend to the serious matters of life, to build a house or a flight of steps, and these he has to do on the same good old lines that have always prevailed in architecture. He may build his silly little rockeries in would-be imitation of Nature and cut his meaningless winding walks, but he cannot cease to build civilized buildings, he cannot be content to live in caves or in rude, shapeless huts.

The moral of all this is: let Nature alone, except where, to satisfy your own practical needs, to satisfy your own ideals of the beautiful, you invade her sacred domain with works that are frankly and freely designed upon lines not imitative or in competition with her, but rather on lines which have commended themselves to man as necessary, reasonable and beautiful from his own particular point of view, lines which embody all which he has ever developed as an expression of his own mastery over the earth.

Can we then intrude upon Nature in anywise without destroying its charm? Decidedly we can. We may invade Nature with our works and find the result all the more charming; and in the same manner, Nature may and does, invade our works only

to increase their charm. But the source and reason of our invasion must announce itself frankly. We must feel that this space through the forest has been cleared and leveled in order to meet some human need, that it reminds us of the existence of man and enforces the *human* element, and so it serves as a foil or contrast to Nature's work. To look at the

other side, what can be more beautiful than the work of man overgrown by Nature—the ruined abbey wrapped in ivy, or the old Italian garden, where the balustrades are half smothered in vines and the vistas down the long paths and terraces are framed between giant cypresses, growing without restraint, long after the builders of those stately balustrades and fountains are forgotten!



A CASTLE ON THE RHINE

*A striking example of the charm derived from the contrast between the natural and the human element*

Nature in her own wildness and ruggedness and majesty, we cannot rival, and she, on her side, makes no attempt to rival us. The majesty and beauty of the lonely mountain-side we cannot create, but we may invade it without destroying its charm. Nay more, we may introduce the human element in a way only to heighten and increase that charm, and it is just where those two elements meet, each in its purity, its frankness, its directness, that we often find the very highest and keenest sense of the beautiful. Can anything be compared in beauty with the views from out the terraced gardens of the Italian lakes, across the deep, smooth surface of the water to the great mass of the Alps beyond? Is a flower ever more beautiful than where it has grown in the crevices of a mouldering ruin?



And which is most desolate,—the city street, devoid of one touch of natural growth, whether of leaf or flower, or the unbroken expanse of a trackless plain? We have our moods when each of these may please us, and Nature has every advantage both in majesty and beauty, but it remains that man is a social being, and, as a rule, he loves to be reminded of the existence of his fellow man both past and present. He will never resent the evidences of that existence, if they occupy a reasonable and proper place.

To come, then, to details. Where and how may we invade Nature? We *must* build our houses, our cities, we must bridge our rivers and ravines, we must lay out our roads, even our railroads, and we must go even further. We must, if we are to satisfy our sense of eternal fitness, make our terraces and gardens where, while asserting our dominance, we can hand over a larger share to Nature's decoration of trees and flowers. Nay, we can

even take these trees and flowers and arrange them in formal lines, as we might build a wall, according to our own ideals of what man should do. Nature would never do so of her own accord. An avenue of trees planted at regular intervals, or a trimmed hedge, is as much and as confessedly artificial as the road which they skirt. The box-borders of a garden are, in a sense, as architectural as a stone balustrade. They are simply the works of man in a living medium instead of in a dead one. It is merely a question of how much we shall do of this sort of work, how much is appropriate in a given place to emphasize this mastery of man over Nature. Manifestly, it must depend upon the dominance with which we wish to assert, the extent to which we wish to remind ourselves of, the human element. A planted avenue has no place in the midst of an uninhabitable plain. It belongs as part of a house, some human arrangement made for man's use and delight.



AT STOURTON

ENGLAND





THE GREAT AVENUE OF THE TUILERIES  
*Looking toward the Arc de Triomphe*





IN THE GARDEN OF THE VILLA CONTI, FRASCATI

But in proportion as we separate ourselves from centers of human life should we restrain ourselves in making artificial arrangements of planting. A garden is nothing but a great outdoor room,—a house, so to speak, under the open sky, in which the levels, the width of the paths, should be determined by the same principles of design as we would apply within our houses in the arrangement of our rooms, but whose decoration and coloring, so to speak, is turned over to Nature. And a park made for the use of the multitudes of the city will, in the same way, find its greatest beauty in allowing man's work and nature's to follow each along its own lines. Why is an avenue of great trees more majestic than an equal number of trees equally spaced, but artificially dotted at random over a given area? The avenue in its arrangement, in its spacing, is *man's* way of arranging trees. It is like a peristyle of great columns; but an equal

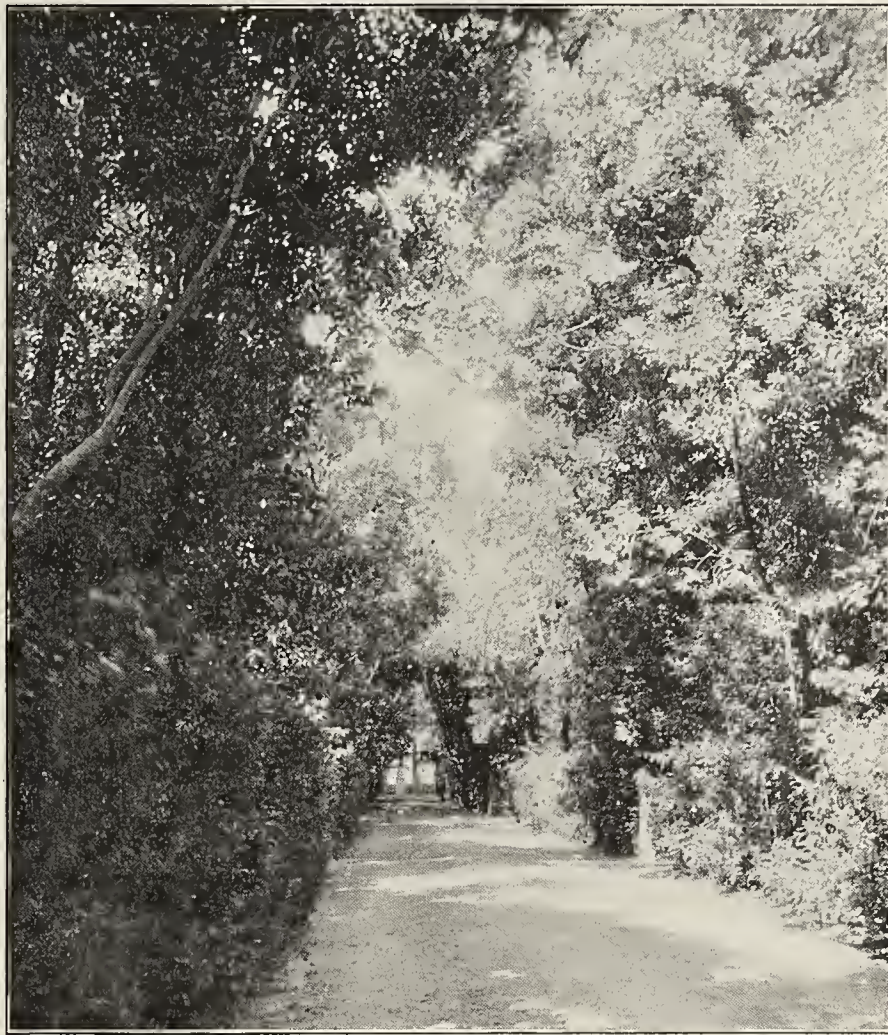
number of trees equally spaced and yet at random is neither man's way nor Nature's. It expresses neither one thing nor the other, either to the lover of art or to the lover of Nature. Nature does not plant her trees like a crop of corn, at suitable intervals and of equal age and size, and it is only where there has been an unsympathetic and unnatural and Philistine interference on the part of man, whether in planting or in cutting down, that we find trees grouped aimlessly, but at equal intervals.

Nature does not build river-walls or bridges or roads any more than she does houses, much less does she make railroad cuts or embankments. What, then, should be our rule in dealing with these? The cuts and embankments for railroads our landscape gardeners have, fortunately, generally given up in despair. Surely, if not discouraged, Nature will take better care of these than man can possibly do. She will gradually shroud them in trees and thickets and hide the ugly bare gashes that the hand of the engineer has made. The Wissahickon Drive, in Fairmount Park, is a beautiful example of this. Did it ever occur to you how frightful, how hideous the Wissahickon must have been when that drive was made—the rocks tumbled down into the stream in great masses? Left alone, Nature has made it utterly beautiful. But what of our river walls and bridges? Do you think to make these beautiful by building them carelessly, roughly, on lines that are not true and perfect and beautiful architecturally, and at the same time cut off all chance for Nature to hide their naked ugliness? Or should they be built as we would build any work which we are pleased to call a true work of art, a true masterpiece of architecture? Shall they be carefully designed and laid out on perfect curves as we would a great building? Certainly,—why not? And the only limit in the matter of costliness and perfection of finish should be the predominance which we wish to



give at a given place to the human over the natural element. The well-hewn and graded slopes and levels and bridges of a great mountain pass may rightly be treated as merely utilitarian, laid out on the lines of the most utter reasonableness, the best engineering—just, for instance, as the Wissahickon Drive—without undue expense of finish or perfection of curve. Nature will take care of them if she is left to herself; and as time goes on, the ravages of man's hand will be lovingly hidden by moss and leaf, and there will be nothing to mar our sense of the reasonable and beautiful.

But in a great city, or its park, or within the well-kept precincts of a country place close to the house, where man must be constantly reminded of his own existence, where people congregate, there it is appropriate that the greatest architectural perfection, the most careful study of design, should be given to every artificial work. We are so trained to think that what we build in the shape of a house must be carefully studied by men who have given their lives to the subject, whose life-work it is to design, that in this last century we have forgotten that all building, all artificial interference with the face of Nature, is only the visible or the physical expression of man on the face of the earth. And the same principles of design that determine the proportions of a façade govern the dimensions that we would spread out on the face of the ground. A flight of steps out under the open sky is just as much a matter of nice design and proportion as a façade of a building. We are not used to thinking so, especially here in this part of the world, but I believe we are coming to it; and everyone did think so before the beginning of the century just past. All outdoor design was considered as only a part of architecture, and the same nicety and skill was applied to it as in the building of houses. The idea is not only unfamiliar to us of the present day, but it is one I have myself found very hard to put into practice. We have all of us grown up in an



IN THE BORGHESE GARDENS, ROME

*An example of a park wood-path*

atmosphere of believing that the work a man does with pick and spade is an entirely different thing from what he does with hammer and saw, but it should not have been so considered.

Let Nature, so far as she will, clothe this work of ours—whether it be simple or elaborate—in her own way, and still the effect will be more and more beautiful. The two elements will stand in stronger and stronger contrast to each other; not in discord, but in utter harmony and agreement. I, by no means, urge elaboration or over much ornament in that which we do. In this we should be governed by the same rules of good taste and restraint that should characterize every architectural work.

In this country, we have been so affected by the school of landscape gardening, to which I have referred, that we are afraid of the doctrine of formalism. The American of to-day, when he sets about improving the landscape, is very apt to think that he should confine his formal work to buildings; and, after that, pitch



into Nature with spade, axe and pruning-hook and impress upon her the fact of his existence by thinning out trees in one place, spotting young trees aimlessly about in others, laying out meaningless and meandering roads and paths and building rustic bridges and what not, with the idea that he is showing his sense of harmony with Nature. If he builds walls or outlying works in stone, he feels called upon to give them what he terms a rustic appearance. He fits their tops with jagged pieces of stone, paying but minor heed to lines and levels and to the question whether any wall is needed or not. Now, there never was a piece of stonework that suffered from being too well and decent'y laid, and there never was a path that looked the better for curving to a given spot when the curve was due to no natural obstacle and did nothing to make the grade easier. And when we come to the cutting and planting of trees, as practiced, perhaps, more particularly in this neighborhood than any other place that I know of in the world, I can scarcely restrain a feeling of bitterness. What other part of the world has been more richly endowed by Nature with noble, native trees

than ours, or what more beautiful forest undergrowth can we find than that which springs naturally where it is permitted in the woods of Pennsylvania? Why should we insist in discarding our native growth in favor of trees which are not at home in our country-side and never will be? The pointed spruce, which

belongs among the rocks and precipices of the mountains, or the rocky coasts of New England, has no sympathy with our softly rounded hills—its aggressive, pointed form needs the contrast of huge rocks and cliffs to harmonize with any open landscape. Can the poor, insipid maple (that is perhaps a little hard) compare in beauty with our sturdy, native oaks and chestnuts and sassafras? And as to undergrowth,—why do we insist upon cutting off the supply which Nature is always providing of young trees that will, in time, take the

place of the taller ones as they die? And why, too, in cutting down our thickets, do we deprive the birds of their nesting places and the ground of its natural store of moisture, so necessary to the health of trees? There is a good old word in our language which is becoming obsolete in this part of the world,



IN THE BORGHESI GARDENS, ROME



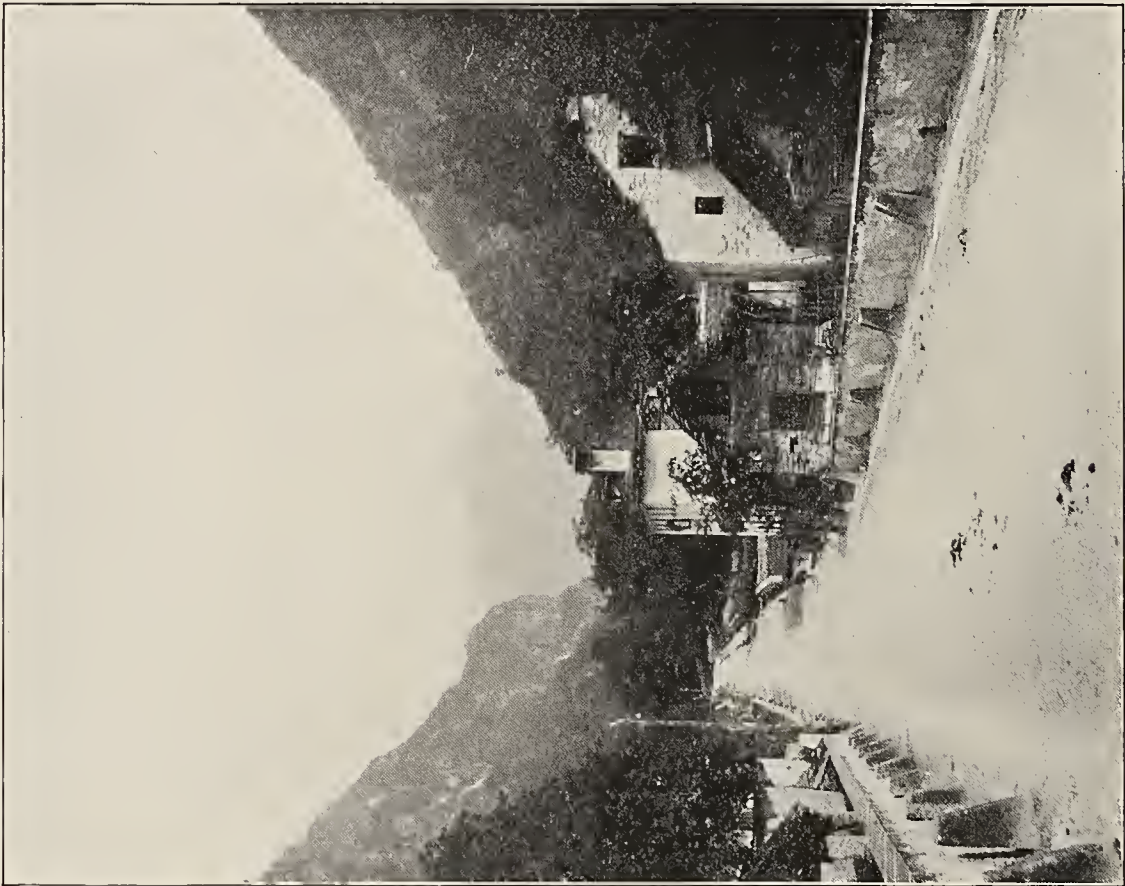
A STAIRWAY IN THE GARDEN OF THE VILLA D'ESTE, TIVOLI





THE RIVER LOING AT MONTIGNY





ON THE SIMPLON PASS, SWITZERLAND



AN ENGLISH ROAD  
*Perfect in its directness, simplicity and beauty*



and the fact bespeaks our lack of appreciation of what Nature will do for us if we let her. It is the word "copse" or "coppice,"—that natural tangle of trees, little and big, with broken outlines against the sky, a mere fragment of woodland, perhaps, but in itself offering a thousand beautiful studies in rounded or broken outline of twig or foliage. Where can we find more lovely masses of broken skyline, of color, light and shade and blossom than along our untouched hedge-rows? What has the nursery-man given us to take the place of these where they have been destroyed?

If, then, we are to invade our woods, let it be only with wood-paths, and let these be as modest as may be where few travel over them; and where the multitudes must needs enjoy the woods, let good, wide, decently leveled and decently-kept paths be run. If it is distressing to see a rough railroad cut or an embankment in the midst of beautiful mountain scenery, it is equally so to see a wood overrun by people. I know of nothing more unpleasant than a picnic grove. There is in it only the feeling of desecration. Where people, then, must congregate beneath the shade of trees, let broad walks be provided in a decent and formal way, a way to acknowledge man's self-respect and, at the same time, his reverence for Nature; and let those parts of the woods

not open for such walks be kept sacred, if possible, from human footprint or touch.

If trees must be planted (I except avenues,) plant them as Nature would, not at "suitable" distances and each one just as big as the nursery will afford, but sow them hit or miss as Nature does and close together or far apart as chance may place them, and not all of a size

for, if you are to grow a wood or a grove, you must leave to Nature to determine which young tree shall outstrip its neighbors. If you cannot persuade yourself that this will produce a beautiful effect, go into any wild natural wood and see how the roots of even the finest trees are interlocked and their trunks almost united in places. It is by this very overcrowding that Nature produces her most beautiful effects of light and shadow and of contrast; it is the first cause of all pictur-



THE WISSAHICKON DRIVE, PHILADELPHIA

*An example of a road simply and admirably engineered, then left to Nature to beautify in her own way.*

esqueness in bough and foliage. *Luxuriance* of natural growth should be our aim.

On the barbarous practice of lopping trees I need scarcely comment; but let me make another protest. Having planted flowering shrubs, why should we trim them into rounded balls every winter, and thereby cut off most of the bloom-bearing wood? In their proper places the trimming of hedges and box-borders and yews into stiff architectural shapes is one thing; but to trim shrubs, which are



beautiful because they bear long, feathery sprays of flowers, has no excuse. It is generally from last year's wood that the flower-bearing shoots spring, and to cut these off each winter means little bloom in the following spring or summer. We need waking up in some of these things. All about Philadelphia this is the practice among

To sum up: I would urge simply that we take Nature more thoroughly as we find her and as she would be if we let her alone, that we treat her with more respect and allow her free sway where we acknowledge her right to exist at all; and that in all we do of artificial work, whether it be to build houses, to level and open roads, to lay out walks and gardens, we do all



AN AVENUE OF GUM-TREES AT BISKRA, ALGERIA

the gardeners. People who believe that they have beautiful places, and have set out plants to grow, allow their gardeners to sweep over them every spring and trim these feathery shrubs into round buttons; it is senseless, aimless, ugly, unheard of! I do not know where it came from, but it certainly pervades in the districts around-Philadelphia. If flowering shrubs *must* be cut down, well and good, but take them down entirely, just as you pick out a fern from the midst of a group without marring the beauty of the rest. Trimming a flowering shrub is as absurd as trimming a maiden-hair fern with a pair of shears.

with an eye to the eternal fitness of things, not hoping to improve upon Nature, but merely to make beautiful works of our own. These cannot, if they are really beautiful and reasonable, ever interfere or mar to any extent the beauty of the landscape, but will only serve in the long run to heighten its interest and charm. If this country should ever become depopulated in future ages, let the stranger wandering over it feel not only the beauty of its natural hill and forest and river, but, as well, the beauty and perfection and dignity of all that we have left behind us.





THE PARK OF FONTAINEBLEAU

VIEW FROM THE MALL OF HENRY IV



"HIGH WALLS," AT GULLANE,

HADDINGTONSHIRE, SCOTLAND

*Designed by Edwin L. Lutyens, Architect.*

IT would be stating a truism to say that one of the highest forms of artistic merit lies in the production of good work with the least effort and of materials not necessarily superlative in themselves; yet, familiar as this maxim may seem, it is one that is perhaps most constantly neglected. The traditional application of the forms of one material to those of another, crowding upon us, as they do, like the cumbersome heirlooms of past styles, has been the chief factor in delaying that elimination of those redundancies, which have spoilt so many earnest attempts upon new lines of artistic thought.

In architectural design, this gospel of simplicity has found no more insistent exponent than Mr. Edwin L. Lutyens; and a review of his executed works, especially those of recent years, is strongly convincing of its merits.

The house and garden, which form the subject of this paper, is his latest completed work. The site, from a gardener's point of view, could hardly be described as a favorable one, being upon extremely sandy soil; but Miss Jekyll's advice has been taken, as regards the planting, so that no risks are being run. Otherwise the situation is fine, bounded on the northern side by the famous Muirfield Golf Links, which sloped down to the Firth of Forth, and with an uninterrupted view southward over most of Haddingtonshire.

The general layout has, of course, been circumscribed in a great measure by the necessities of the piece of land dealt with, the whole of which has been devoted to the formal manner, as it should be when of so limited a size. The architect has not overlooked the values of centralization and vista, although the irregularity of the

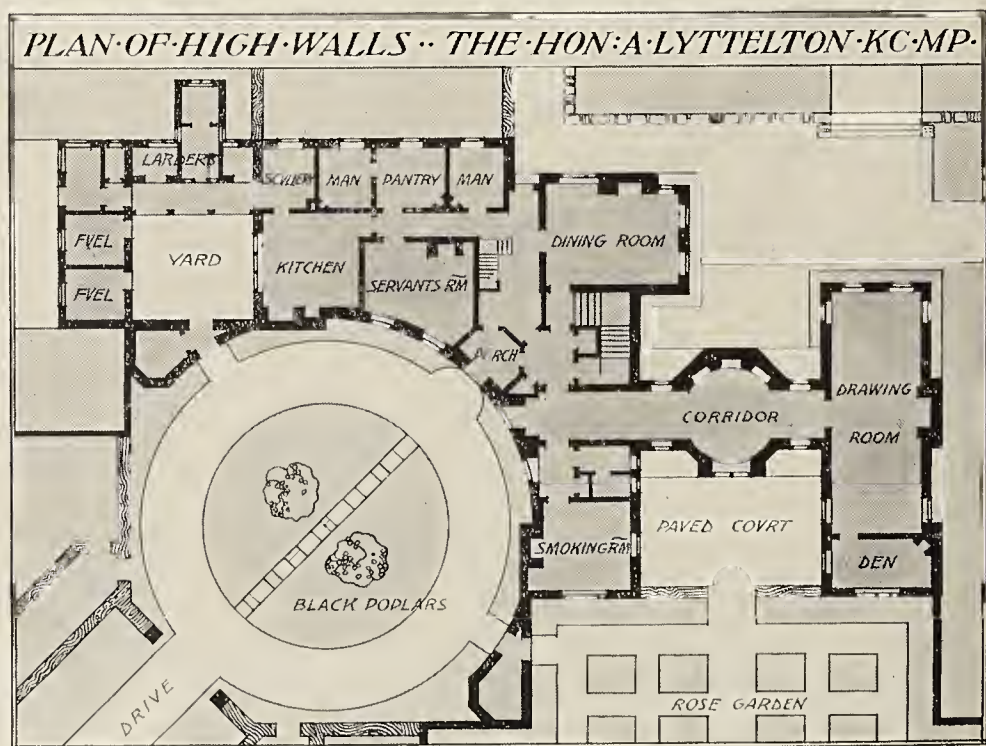
house plan on the northern side somewhat upsets the symmetrical arrangement of the sunken garden,—nor was he unmindful of the human weakness for short cuts across the circular plotted forecourt.

The belt of trees about the entrance gate is to be composed of Scotch fir, birch and hazel with an undergrowth of common gorse, bramble, sea buckthorn and guelder-rose. The boundary on the east side is to be planted with willows. The double row of ilex, though rather an experimental planting, will, if successful, make a fine evergreen avenue compensating amply for the winter loss of green in the deciduous hornbeam hedges.

In the planning of the house, the curved façade to the drive was the outcome of the architect's desire to avoid approaching a re-entering angle,—never a very pleasing arrangement. In this way a striking effect is obtained and it will be still further enforced when the parallel lines of hedges and ilex are more fully supplied.

Internally, the corridor with its circular compartment contrasts well with the sense of lateral broadness felt on entering the drawing-room; and the difficulties incident upon the curving outside wall have been well handled in porch and vestibule, as well as a skilfully complete isolation of the serving departments of the house.

The external absence of ornamental detail other than that of a constructional nature em-



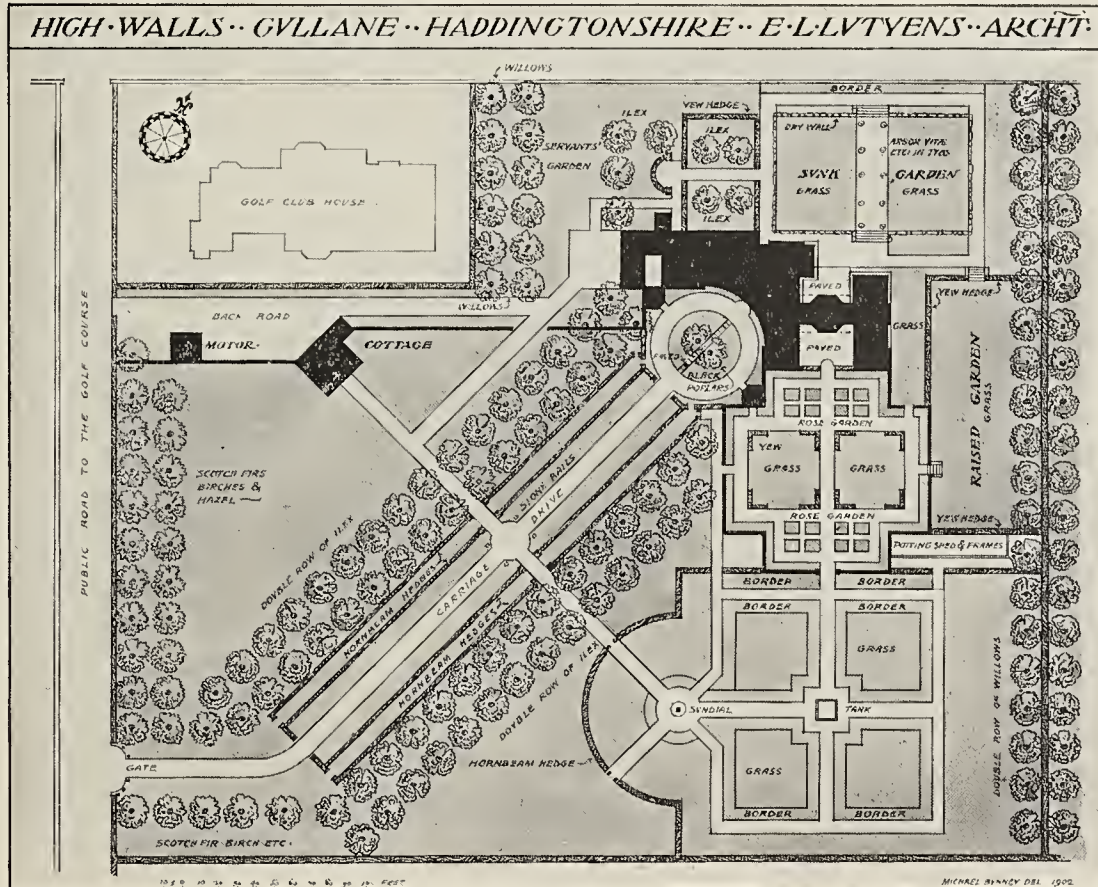


phasizes the sobriety and breadth of the design and leaves the materials employed to exert to the full the influence of their color and texture. The stone is from a local quarry, Rattlebags by name, and is of a greyish-yellow color, and laid with wide mortar joints. The pan-tiles are grey, of a soft sandy texture, and there are prominent notes of the grey-green of Westmorland slates, more especially on the south elevation. These slates have also been utilized in forming the sequential ramps and arches in the garden walls, and as a band of color under the eaves; and the garden steps throughout are of the same material.

The effect of the whole is so subdued that the building seems endowed with an irre-

sistible feeling of antiquity and this criterion of its artistic truthfulness, though a dangerous one to pursue in all cases, must here be taken as a sure testimony to the very undeniable excellence of Mr. Lutyens' work.

M. B.



THE ENTRANCE FRONT

"HIGH WALLS"



*"High Walls," at Gullane*



SOUTHEAST VIEW

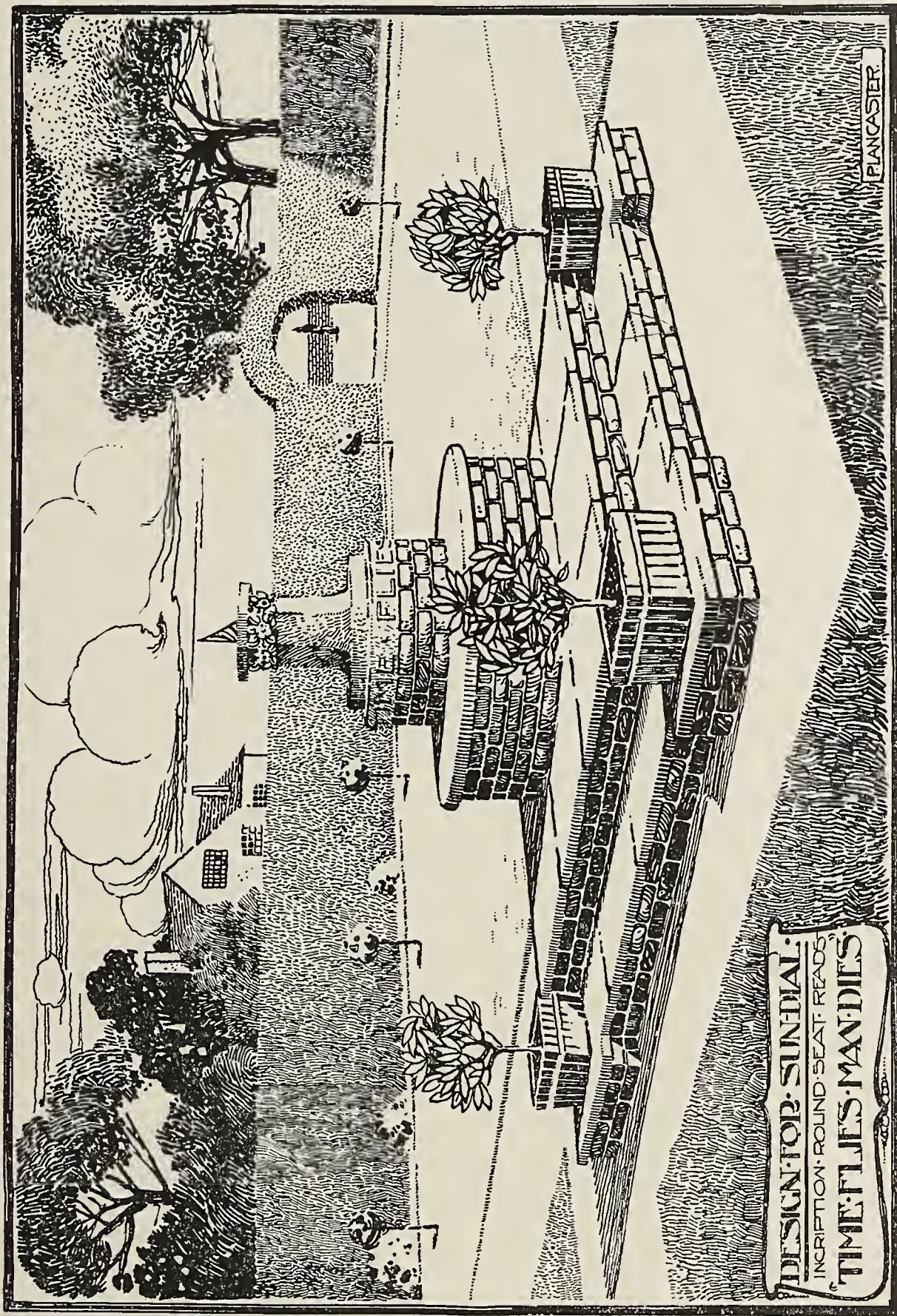
"HIGH WALLS"



THE NORTH FRONT

"HIGH WALLS"

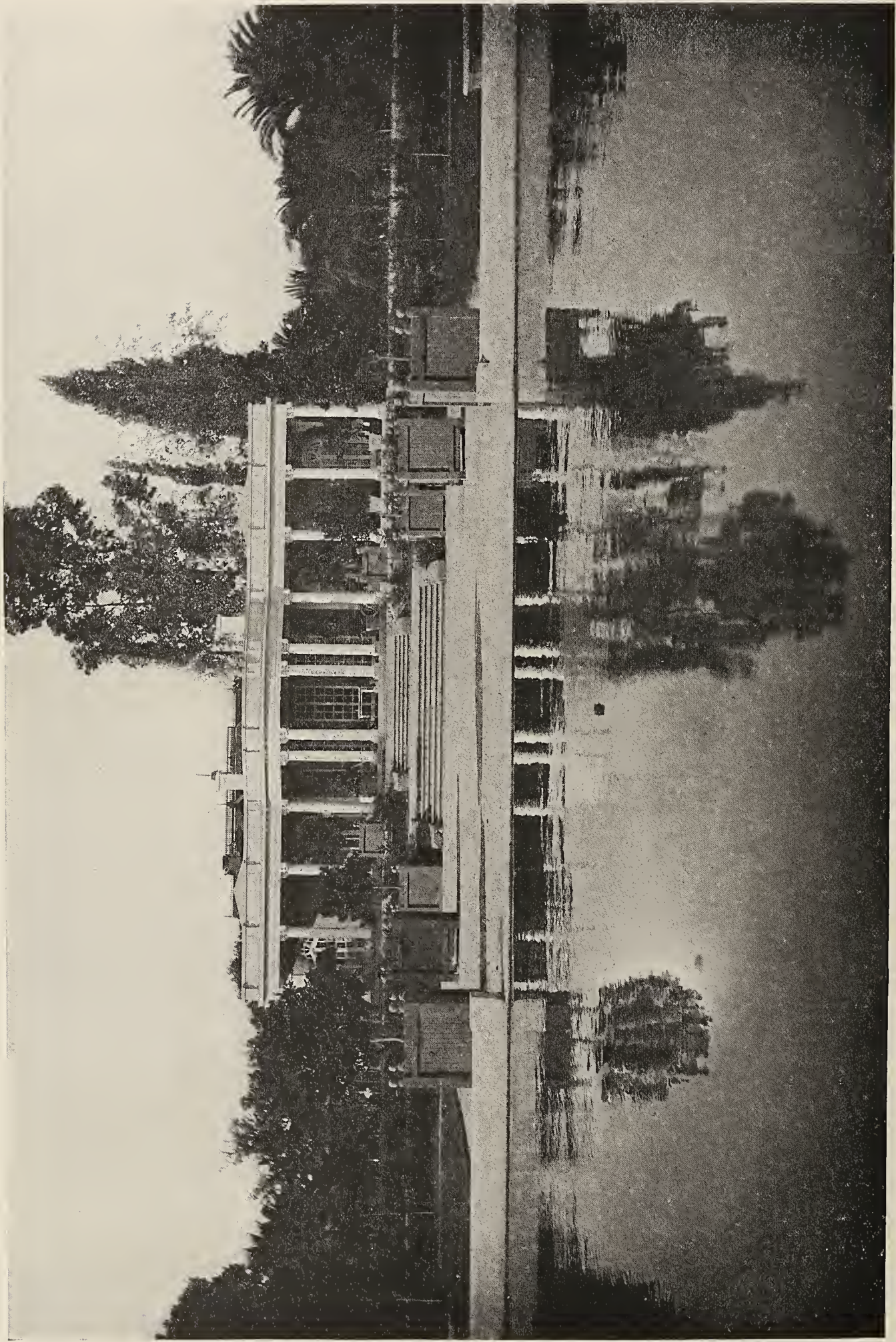




BY PERCY LANCASTER

A DESIGN FOR A SUN-DIAL SETTING





THE HOUSE FROM THE POOL, "BEAULIEU"



# “BEAULIEU”

CUPERTINO, SANTA CLARA COUNTY, CALIFORNIA

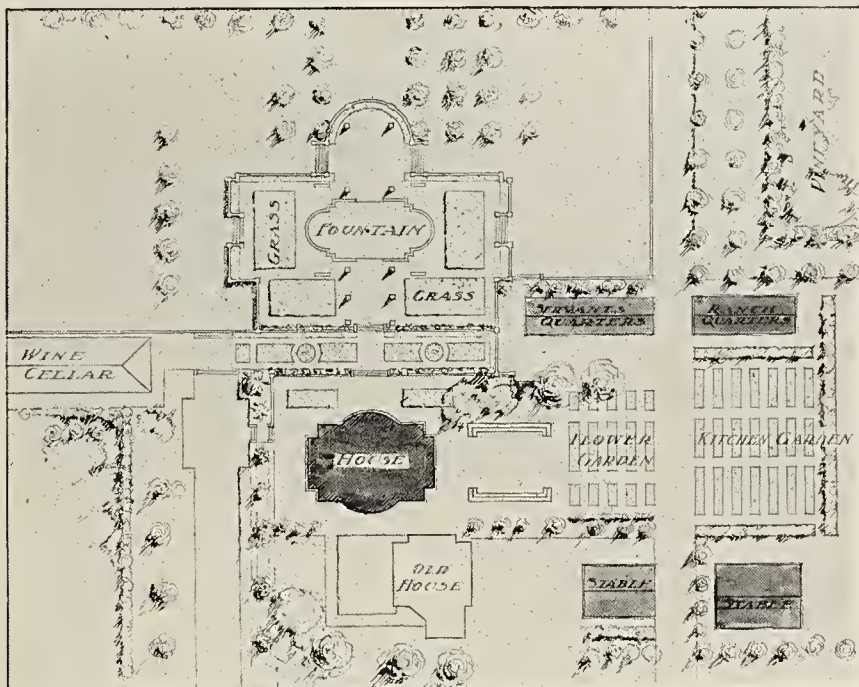
*Designed by Willis Polk, Architect*

THE interest taken in the building and planning of unusual homes and gardens has become so pronounced that the general public demands information in detail regarding them as quickly as the owner's approval is placed on the architect's plans. The new building may be a million dollar mansion, to be crowded close between similar brown stone walls in the costly soil of New York City

—a new summer place on the Hudson—a winter home in one of the Carolinas, or the judicious intelligent expenditure of only

a few thousand dollars on an original and artistic scheme in South Dakota. The public wants to know all about each of them, and the enterprising editor is ever alert in supplying the food his readers desire.

California has possibly furnished as much good



THE PLAN OF “BEAULIEU”



THE TERRACE BEFORE THE HOUSE

“BEAULIEU”





FROM A CORNER OF THE TERRACE

"BEAULIEU"

material as any state in the Union. Its climatic advantages and the possibilities of its verdure have invited experimenters as well as those of experience, to build exceptional houses and surround them with the beautiful in art and nature. The climate is such that all the growths of the temperate zone and most of those of the tropics will flourish; and on the advent of winter, it is quite

unnecessary to bring into shelter plants which in the East have to be tenderly cared for. The State is a field not as yet exhausted, and hundreds of the most attractive places there have never been described in print.

The traveled American who has not heard of "Beaulieu" is perfectly amazed to find, a few hours from San Francisco, a garden spot, which causes him to wonder if he



THE SUNKEN GARDEN FROM THE HOUSE

"BEAULIEU"





CHARACTERISTIC FOLIAGE

“BEAULIEU”

has not been transported to Versailles or Potsdam.

This is no exaggeration. The location of this house and garden is extraordinarily exceptional. Much has been made of it and

further possibilities are without limit. To be able to construct it meant much travel and study, and to maintain it at the high standard designed is no small task.

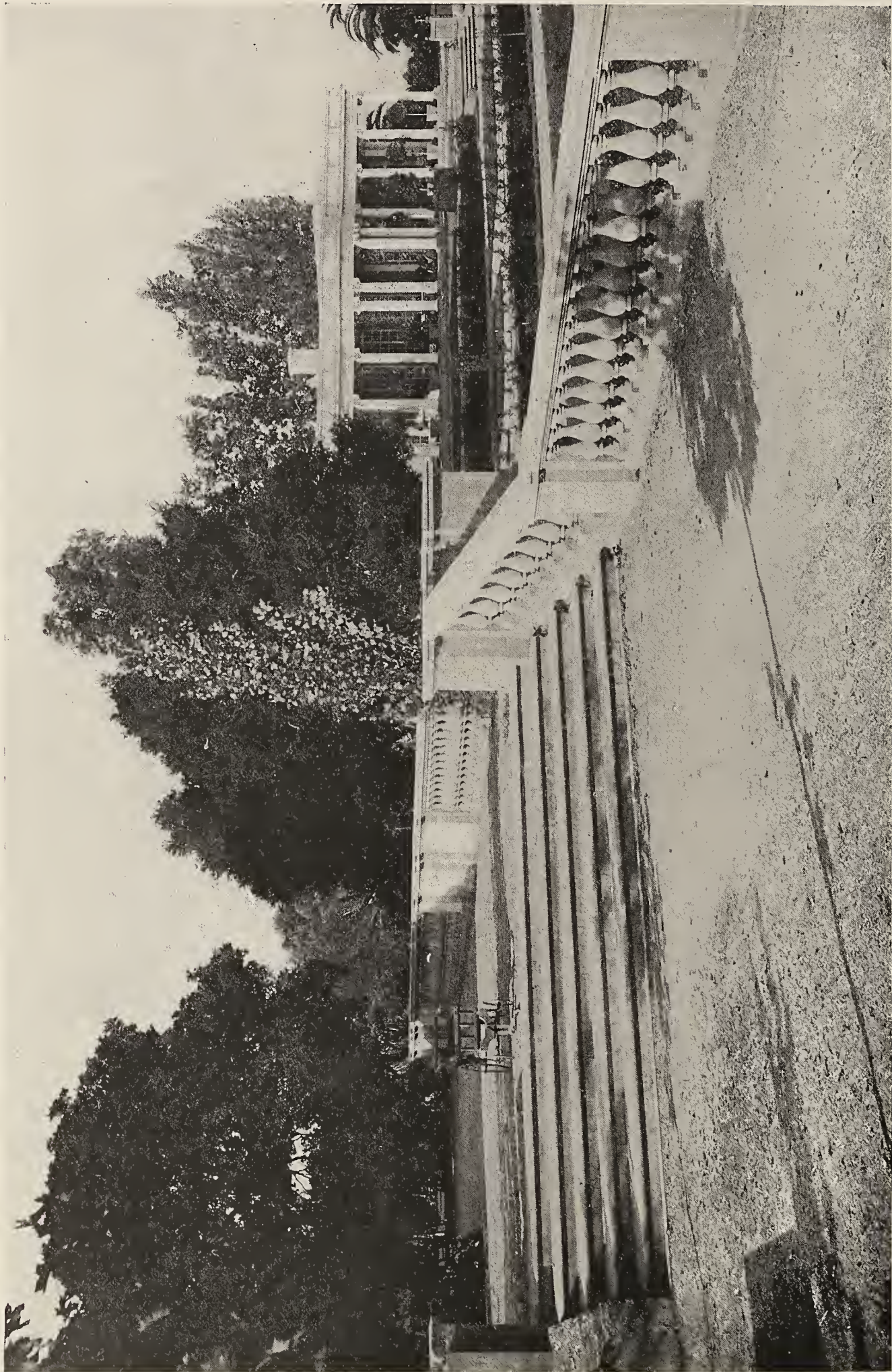
How Beaulieu first came into existence, to



PARTERRES OF GRASS

“BEAULIEU”





“BEAULIEU”

THE PROMENADE AROUND THE GARDEN

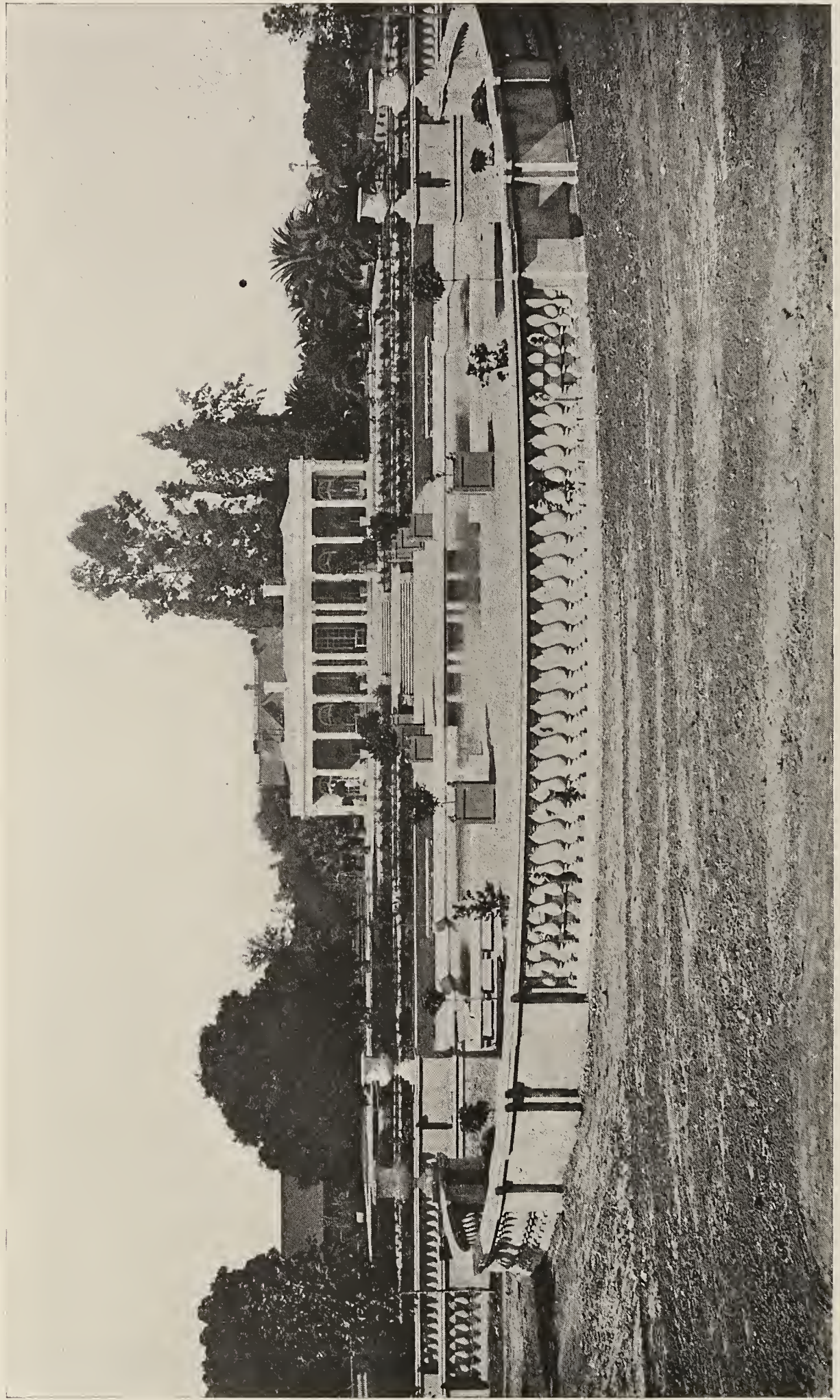




"BEAULIEU"

THE POOL





THE HOUSE ACROSS THE SUNKEN GARDEN

"BEAULIEU"





A WALK IN THE PLANTATIONS

“BEAULIEU”



THE LIBRARY

“BEAULIEU”



lend an indescribable accent to the unusual scene of beauty, is most interesting. Nestled close to the entrance of a great cañon, in the uplands of the Santa Clara Valley, is a vineyard of some seventy acres. To the west of the vineyard is an abrupt and densely wooded range of mountains. Looking from here to the north, one discerns, far in the distance,

Here, engrossed in this interesting pursuit, the owner imported and set out the best sorts of vines from Bordeaux, notably the Cabernets, which have made the fame of Lafitte, and the Semillons of the Graves country. Underground cellars were constructed for maturing the wines under varying conditions of temperature and moisture, and the suc-



THE DINING-ROOM

"BEAULIEU"

the blue face of the Bay of San Francisco. From the vineyard proper, in all directions for miles, blooms one vast orchard. No more ideal spot could be imagined for the carrying out of the plans of the owner.

The central gem in this unique natural setting is Beaulieu, the home of Mr. C. A. Baldwin. It is essentially a vineyard. Mr. Baldwin chose the site with especial reference to the soil, which, by reason of its constituents and gravelly nature is suited to the growth of a vine producing wine of a high quality.

cessive vintages are tenderly nurtured until the time comes for their shipment to Europe and to points on this continent.

Of late the relentless phylloxera has arrived and ravaged the vineyard, but Mr. Baldwin, undaunted, is planting anew the American wild vines which resist the attacks of the pest, and later he will graft the nobler varieties.

A drive of palms (*phoenix reclinata*) leads to the grounds, which are laid out after eighteenth century models and the precepts of





BEDROOMS



"BEAULIEU"

LeNôtre and Blondel, with hedges of horn-beam, rows of trees and plots of grass cut in geometrical shapes. On ascending two flights of steps from the drive, one is not surprised to find a pavilion after the style which the French borrowed from the Italian. The pure whiteness of the Ionic order contrasts with the dark green of the foliage and the unfailing blue of the sky. One here finds himself looking down upon a sunk garden, with its fountain and balustrade and an agreeable vista of cultivated lands stretching to the purple mountains far beyond.

The house, about eighty by seventy-five feet, is made only for habitation of the owner's immediate family—the guest-rooms

being in a detached building—while the servants are lodged in another one contiguous to it. The drawing-room is large and surrounded by French windows, which give an unobstructed view of the garden and furnish easy access to it.

The owner has been a careful student of antique furniture. His dining-room is designed in the style of Louis XVI, finished in white and gold, and most of the other rooms contain the old, or perfect reproductions of the chairs, tables, fixtures and hangings of the time of Louis XIV, XV and XVI. The intention has been to observe as much unity in style as was consistent with comfort; and the grounds, no less than the furniture, are one in spirit.

*Henry Russell Wray.*







A BAY AT BRIKEN



TYROLESE ARCHITECTURE<sup>1</sup>

(CONCLUDED)

## VII—EXTERNAL AND INTERNAL DETAILS

The importance of a subdued background as a means of heightening the effectiveness of an object is generally acknowledged in theory, and yet in architectural design frequently ignored. Enrichment of the exterior of buildings, as it is lavished upon particular features, pales before the elaboration of the walls in which these features exist, and an effective contrast is wanting. If it is not this lesson of simplicity which the architecture of the Tyrol teaches, all the buildings there may justly be ignored and thrown into the category of foreign styles which are considered dead and fruitless, because a passing vogue here at home will not permit them to be imported bodily. No foreign style should be capable of that, but it is certain to afford useful ideas to us. Thus it has been the object of these papers to show, more by means of illustrations, than by that of words, the vigor and simplicity of Tyrolese work, and, above all, its unique individuality.

Let any one examine the little dwelling at

Brixen with its rich oriel window, surrounded by flat surfaces and severely plain window openings; or the house front at Sanzeno, with its three decorative units in a sea of blank wall enhancing their beauty; or again, let one examine the bay and portal in the platz at Schluderns, and he will admit that here one of the first requirements of composition has been fulfilled. In any scheme of design a dominating note or feature is essential; whether it be a host of pigments crowding upon a canvas, or a score of dyes

woven into a fabric; all must be subservient to one controlling figure or color. In the case of landscapes, also, the most permanently pleasing are those in which a river or hill dominates and distinguishes the scene. In the Tyrolese buildings, just such a prominent feature is invariably present. There is nothing to compete with or detract from it; not so much as a string-course, rusticated stonework, or a pilastered or niched wall, is permitted to rob it of its supremacy.

The feature referred to is not purely decorative, but it has a very practical use in contributing to comfort within doors. It is usually a bay window of one form or another. It adds a space to the rooms which is often garnished with flowers; and from its windows, the



A BAY AT STERZING

TYROL

<sup>1</sup> See HOUSE AND GARDEN for December, 1901, January, March, May, July and September, 1902.





FRESCO ON A CHURCH

MILLSTATT, TYROL





THE WINKELHOF

BRIXEN, TYROL

inhabitants can easily watch the passing life in the street, which to them constitutes the world. The single bay in the midst of a façade but never in the center or aiding any end or symmetry; the bay of several stories in height as seen at Sterzing; the polygonal towers attached to the façade at St. Michael's; and last, but the most important and frequent type, the corner bay or tower as we find it in numberless examples throughout the land, recalling the feudal period and the



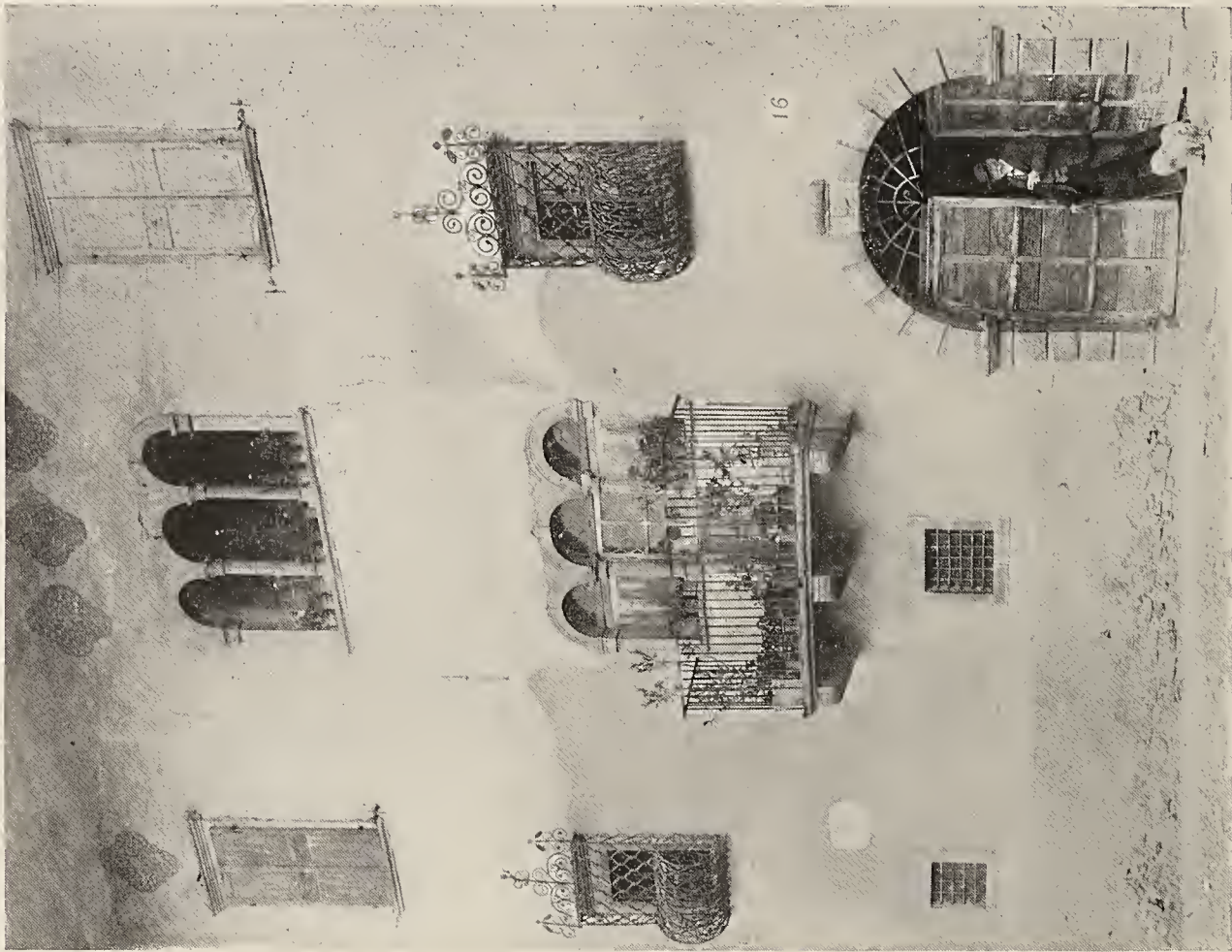
AN ENTRANCE MOTIF, BRIXEN

early forms of purely defensive architecture;—without full recognition of these, the most casual mention of Tyrolean architecture would be incomplete. The *erker* of feudal times has persisted through slowly changing modes of building, and has been reproduced, perhaps in rivalry of the ancient lords, by smaller proprietors of later days. The bay, for example, at the corner of the street in Klausen (see page 334) is a faithful reproduction of the *erker*s of





AT ST. MICHAEL (EPPAN)



AT SANZENNO, VAL DI NON





A THATCHED HOUSE

AUER, TYROL

Schloss Trostburg, Reifenstein, or Ried, for the beautiful developments of which in modern times a more genial state of society must be thanked. The addition of ornament to the *erker*, its attenuation and its variety of form constitutes a feature of his house which it is the ambition of the Tyroler to possess; and as soon as it is attained, constructural elaboration upon his building comes to an end.

Constructural elaboration is, properly speaking, but little



A DOOR AT INNSBRUCK

attempted. Beyond the purely utilitarian devices of balconies and roofs,—arrangements picturesque enough in themselves—the enrichment of the house is accomplished by means of decorating flat surfaces with color or else by means of a variety in the plastered roughcast. This mode of decoration as it has developed at the hands of the Tyrolian, can be especially well seen upon an old thatched house at Auer. We can imagine, too, the love for a surface ornamentation which





IN THE PLATZ OF SCHLUDERNS

VINTSCHGAU, TYROL





A CHARACTERISTIC STREET LAMP



A COTTAGE ENTRANCE

prompted a householder at Sanzeno to mount a ladder and hack in his plaster with a hatchet the trefoils over the windows and the arches of his loggia. Less simple than the geometrical ornaments are those in which are woven mottoes of such religious or philosophic nature as these: *I live, but for how long? I die, and know not where or how; I go I know not whither; and yet am I so gay!* and elsewhere such simple invocations for the peace of the domestic abode as, "*Lord Jesus protect my house.*"

The windows along the principal street of Sterzing fairly represent the custom of plastering in smooth bands upon rough pebble-dashing. The plaster may be colored or not. Such a method of giving a subdued design to walls is scarcely known in America, though it is practised to a large extent throughout Europe. One cannot but remark the suggestion it offers for improving the dull exteriors of many of our old houses.

Another detail of Tyrol-ese construction which might well be applied to our own dwellings is the outside blinds. These above the first floor have their panels filled

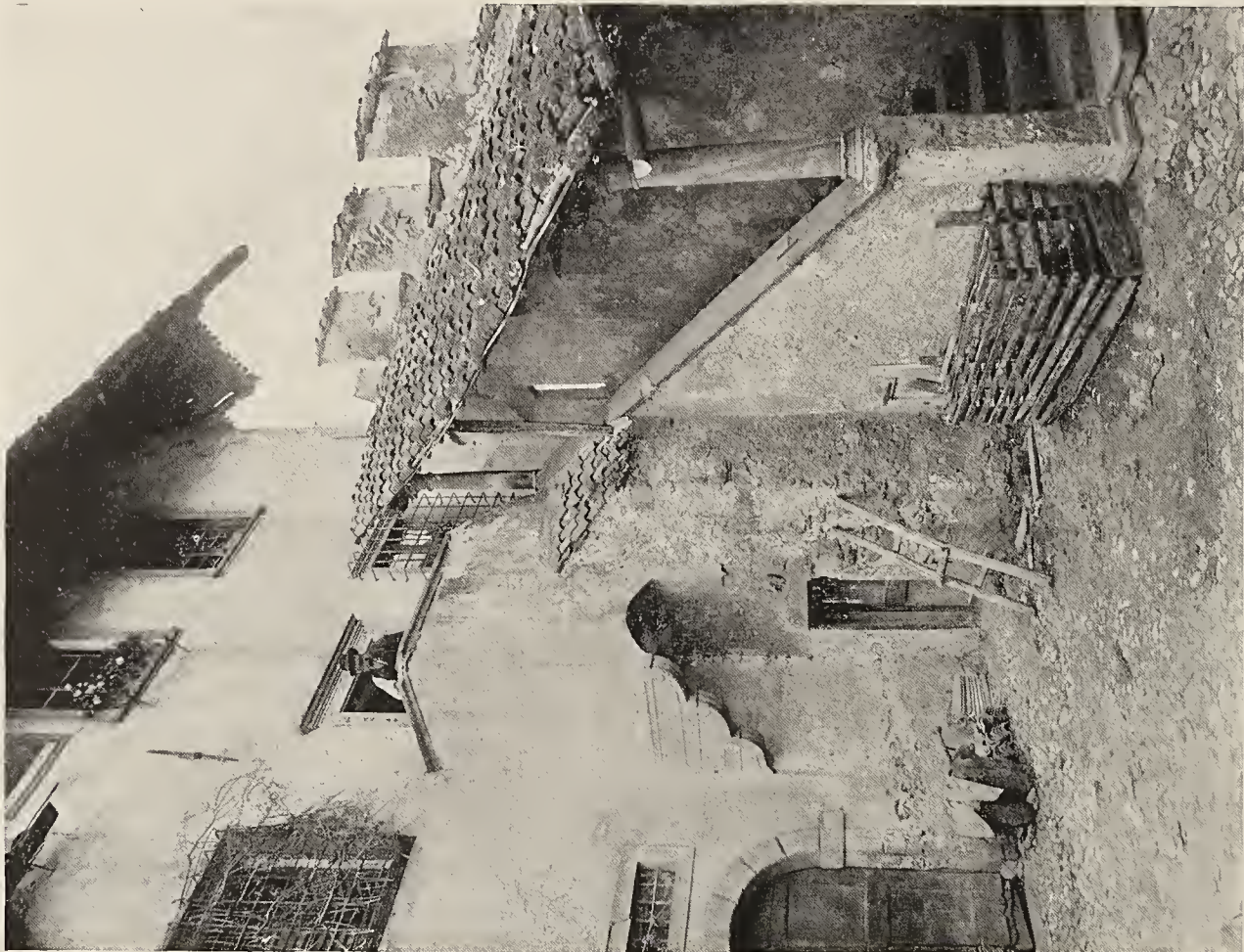
with slats, but the lower panel is made to open from its shutter separately by being hinged at the top. Thus the hot sun can always be excluded from the rooms, and yet light and air admitted and a view upon the street obtained. The grills, which are so often a part of the town façades and which are applied as much to satisfy the pride of the owner as to afford protection, have to be curved outward to accommodate the openings of these panels or wickets in the blinds.



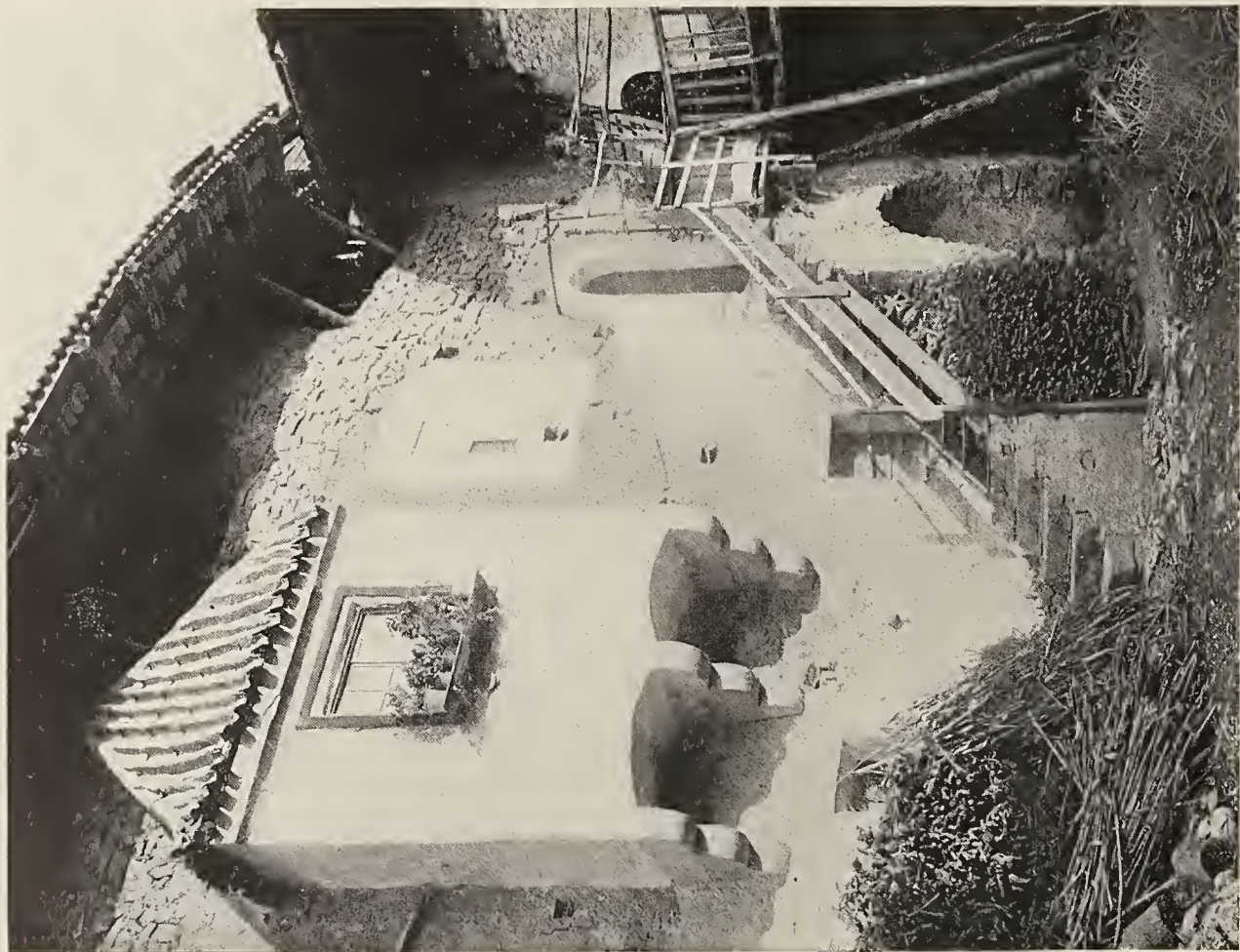
A COTTAGE DOOR AT GAIS

NEAR BRUNECK



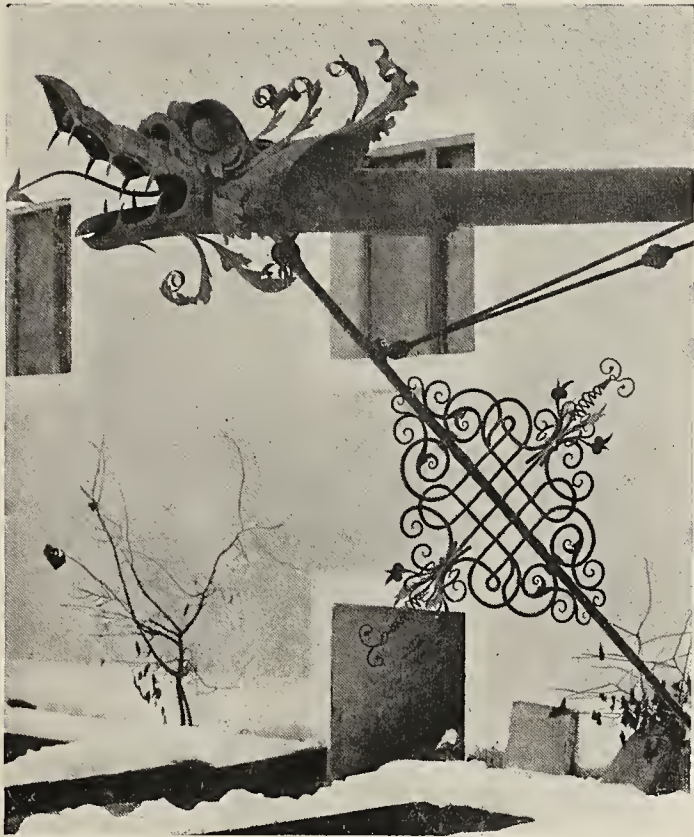


AT EPPAN



AT TRAMIN





AN IRON GARGOYLE



A HOUSE AT ST. GEORGEN



A TOWN COURT

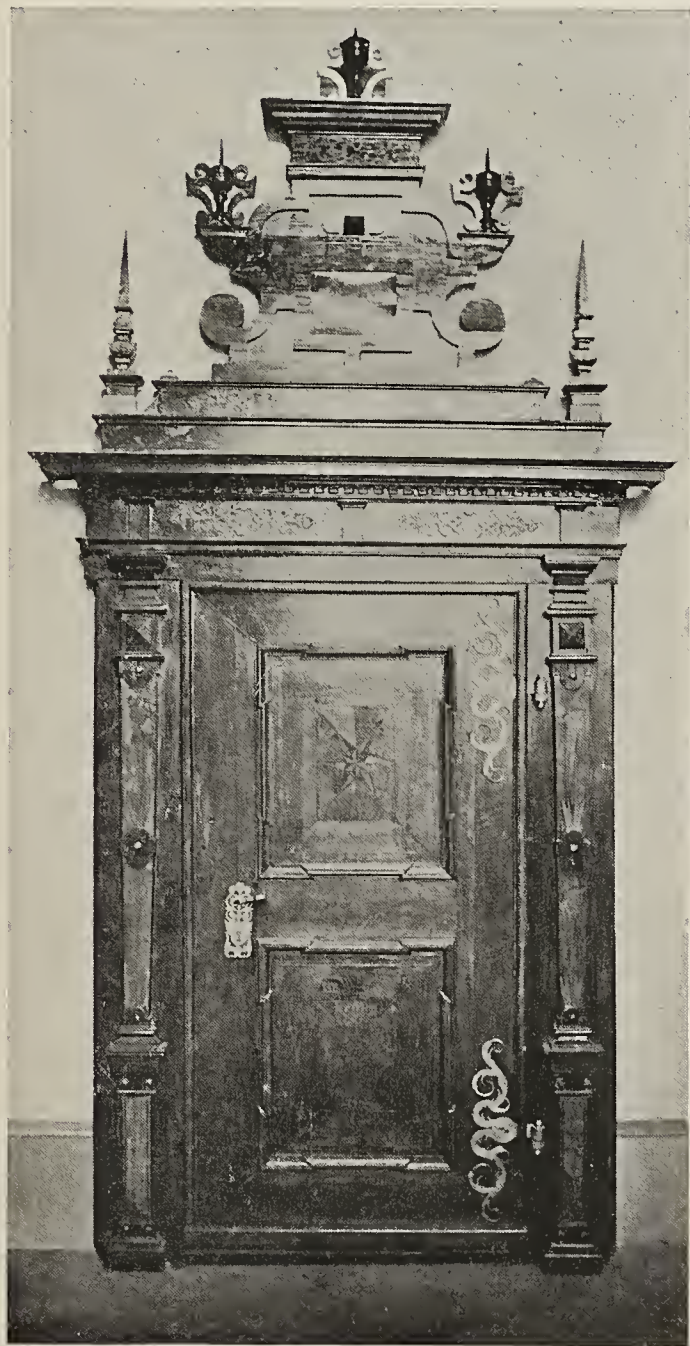
TYROL





A WOOD-FINISHED ROOM IN THE CASTLE OF TROSTBURG





A CASTLE DOORWAY

Where the blinds have been removed, these grills are filled with flowers in pots or boxes.

This leads us to another characteristic of the Tyrolese houses, which the reader has already doubtless observed. It is the never-failing presence of flowers, a characteristic not limited to the southern parts of the country alone, but whether in valleys or on heights, all through the land, a few potted plants placed on window-sill, balcony or parapet become a part of the architecture. In view of this fact, it would not be surprising could we discover an attempt to provide a place for plants specially designed in the structural part of the buildings; but it remains for a new generation of architects,

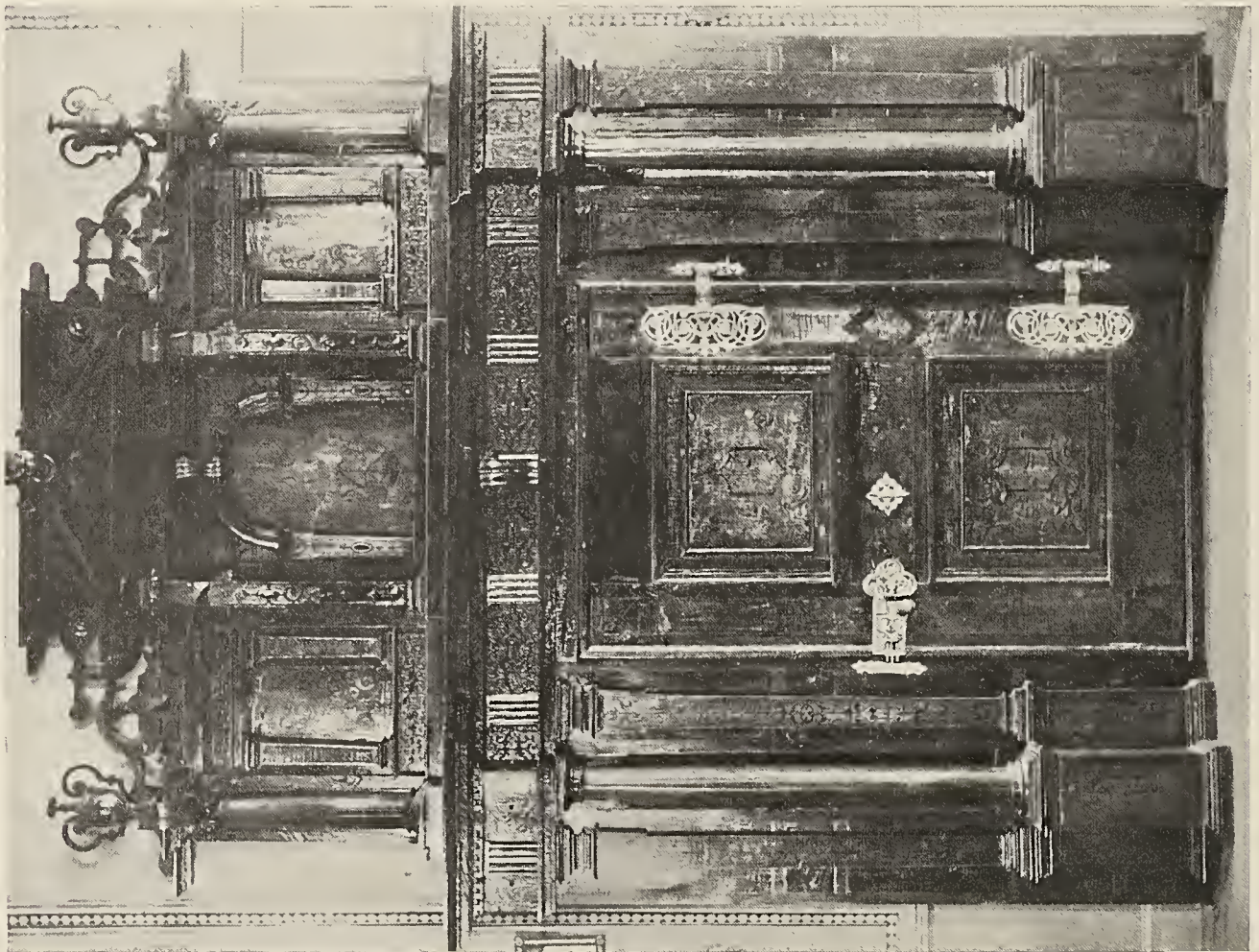
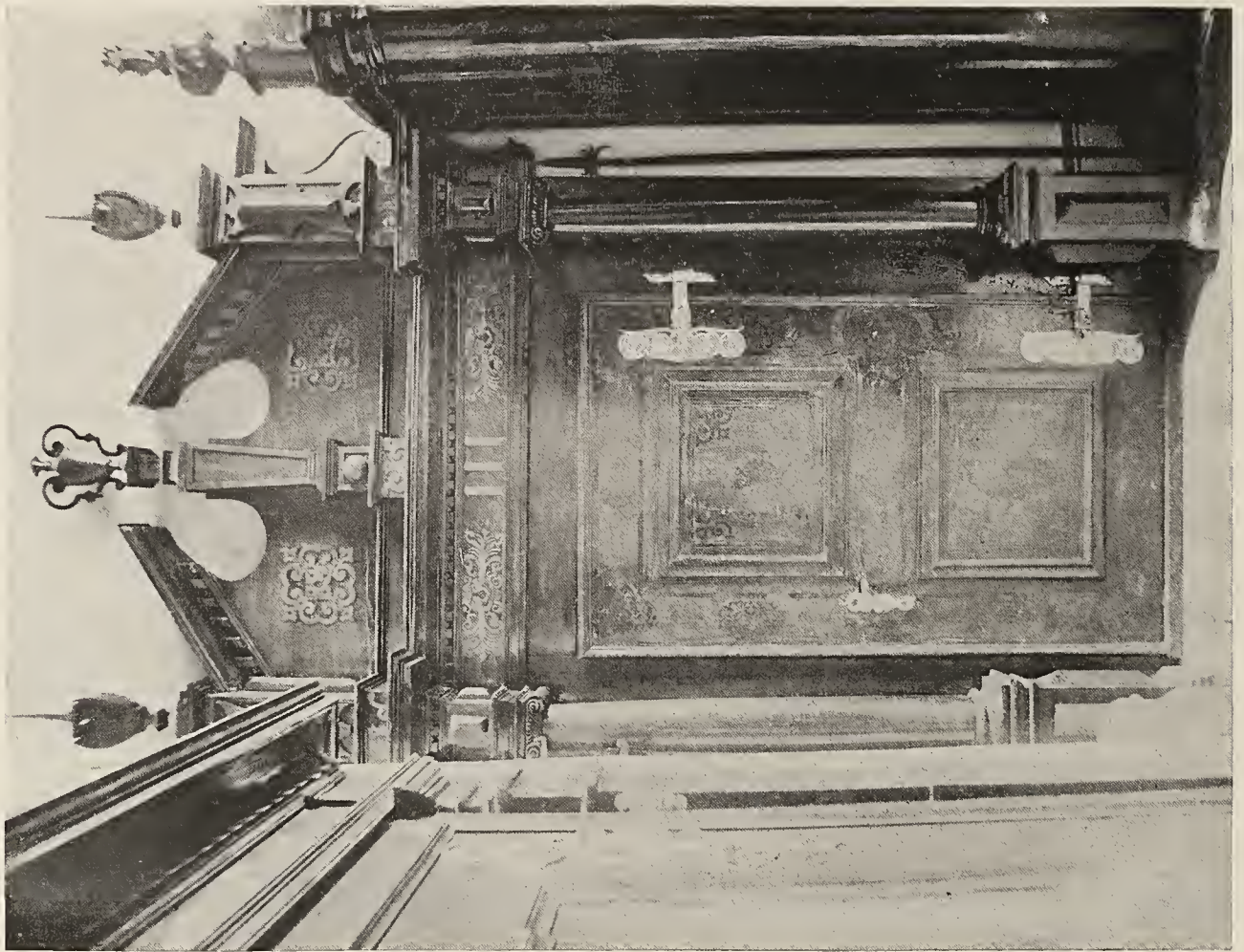


A WINDOW OF LATE DESIGN



AN ABBEY ENTRANCE





INTERIOR DOORWAYS OF A CASTLE





IN THE WINKELHOF (See Page 629)

appreciating the aid of plant life to architectural effects, to contrive details of buildings to accommodate plants wherever they can be a part of the design itself or administer to the happiness and delight of those within doors.

Tyrolese wrought ironwork is a detail which would afford material for volumes, and there would be no lack of examples for illustration. It is the skill of German smiths, directed frequently upon Italian designs that is displayed in elaborate and facetious rain-water spouts of iron carried far out from roofs of build-



IN THE RATHHAUS, STERZING

ings by bold brackets and supports of scroll work. The inn signs are marvelously rich in design, and support lamps bearing the name of the hostelry; or included in their intricate forms, are the favorite insignia of a gray bear, a rose, a deer's head or golden stars corresponding to the name of the hostelry.

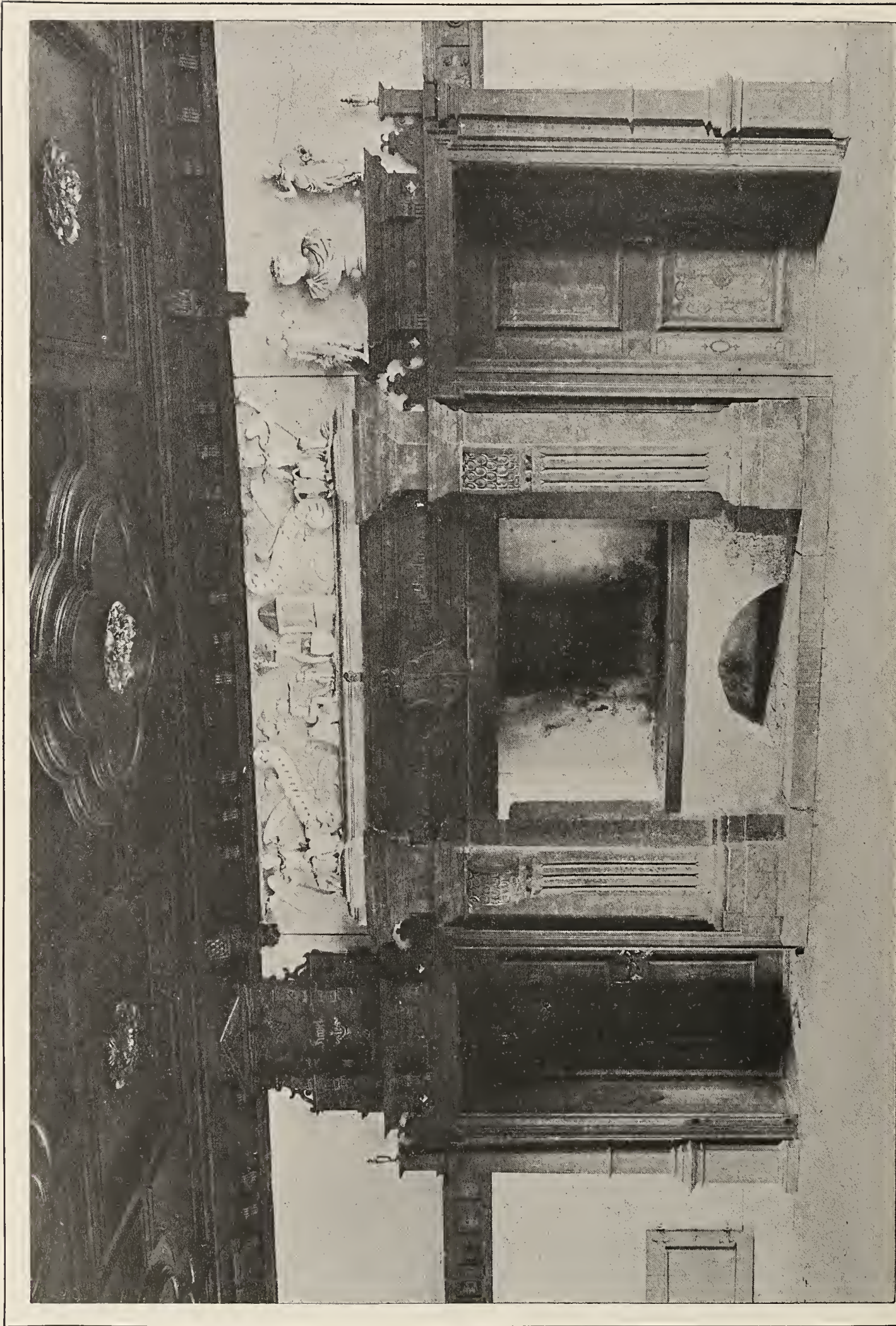
In the churchyards, also, can be studied some of the best examples of Tyrolese ironwork as it is found in crosses and other objects bearing homage to the dead.

Internally the buildings bear a marked difference to their exteriors



WALL DECORATION IN THE PALAZZO VESCOVILLE



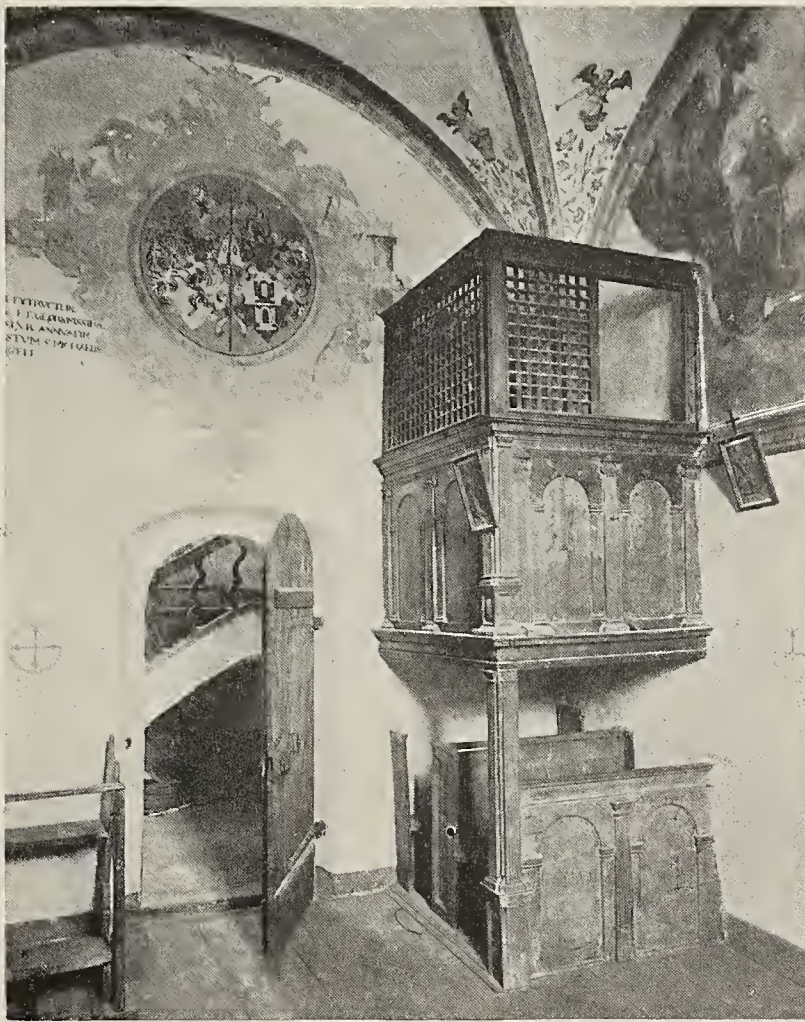


VELTHURNS, TYROL

AN ENTRANCE HALL



in the degree of elaboration. Here is ambitious paneling, wainscoting and carved ornamentation of every sort. In the humbler homes beams and posts are but rudely incised and the walls are covered with wood work as simple as possible to overcome the chill of the stone wall underneath. Where more wealth was at hand, the floors of apartments were the only portions left untouched by the woodworker, sculptor and painter. The usual fondness



PULPIT AND WALL DECORATIONS IN THE  
CHAPEL OF SCHLOSS FÜRSTENBURG

for painting upon walls is found within as it is out of doors, and not a few dwellings boast the most beautiful decorations, consisting of scriptural and historic scenes. The placing of these pictures is always curious, and fulfills the reputation of the Tyrolese for putting symmetry aside and avoiding anything stiff or set in their work. For a door or window to cut boldly through a beautiful panel is so common that the visitor soon tires of deprecating it.



INTERIOR AT KALTERN



INTERIOR AT ST. MICHAEL





A ROOM OF THE CHAPEL

CASTLE OF CHURBURG

The ground floors are often but a rudely vaulted support for a comfortable habitation above, and many a traveler will remember the gloomy chill which was his welcome to the Tyrolese inn before he mounted the first flight of stairs. In southern parts of the country these dismal vaulted passages open upon interior courts whose aspect, compared with a forbidding exterior, is a surprise. At Sterzing this can best be seen. The courts are covered with a roof resting upon columns and affording shelter from rain and sun while the air can penetrate freely and breathe an agreeable freshness throughout the dwelling during the hot portion of the year. The stories are reached by exterior stairs, extending from landings of wood and turning around the court as they ascend.

Many interiors, especially of the palaces, are harmoniously carried out in a debased Renaissance. Others are a woeful confusion of Renaissance and Gothic motifs. Castles

of renown and great historic importance it is dangerous to count on, if one seeks them to find architectural beauty, the best taste or refinement in their interior detail. It is in the minor buildings that the most suggestive work is to be found. Though it have harsh contrasts and unpardonable crudities, the handiwork of the Tyrolese is here awaiting the architect and the student who would discover original forms, freedom of architectural thought and independence of execution. Coarseness comes from strength and not from weakness; the bizarre is the exuberance of childhood, and the Tyrolese are children in mind if not in years. The development which their commonest motifs and habits of building might reach, if their work were tempered by a master mind, or if subtly subdued by a mature artist, would give their mountain land an enviable prominence as a mine of suggestion and a field for study.

*Herbert C. Wise.*



THE untimely death of Walter Cope leaves a sad vacancy in the professional life of Philadelphia and of America. After the death of his brilliant associate, John Stewardson, in 1896, an increasing amount of professional work laid Mr. Cope under a constant and heavy strain. Too great it was; or perhaps, too great was the expenditure of energy by one who delegated little care to others, but conscientiously gave his own unrelenting thought to his labor. A stroke of apoplexy on October 31 caused his death at the age of forty-two years. As architect of some of the most important buildings in the country, the responsibility of uniting the esthetic with economic and moral forces was great. It was laid upon one who bore it well and carried it to high issues; and in the death of Walter Cope not only the field of architecture, but all those influences which aim at the betterment of life's surroundings, have been robbed of a strong and active personality.

Since it is in the power of architecture to ameliorate the lives and conditions of those it shelters and serves, the crown of an architect's work must lie in the educational buildings he is asked to create. In these must be expressed the best spirit of his age.

The University of Pennsylvania Dormitories, the halls at Bryn Mawr, Princeton and St. Louis, all designed and carried out by Walter Cope, mark a great forward step in college architecture in this country. They were inspired by English examples—those at Oxford and Cambridge—but Mr. Cope's buildings are no copies of these. The dignity and sobriety of English work well accord with the traditions, the language, the law and science of our educational centers. But Pembroke Hall at Bryn Mawr, and Blair Hall at Princeton have that quiet outline and ornament which we associate with the collegiate English work, and yet their plan and arrangement completely fulfill American practical conditions of convenience and maintenance. Their color is thoroughly individual; and because of the materials used, and the skill in controlling them, these halls are perfectly in harmony with their surroundings, even to their tones of maturity and age.

The authorities of college after college asked aid of Walter Cope in their building undertakings. Within the last two years and a half he completed five main buildings of the Washington University at St. Louis, at present occupied by the administration of the Louisiana Purchase Exposition. He had completed drawings of four other buildings for that University, and the plan of the planting and grounds around these structures he was engaged on at the time of his death. The Mary Institute, at St. Louis, and the University of Missouri at Columbia were also among his last works. But college architecture far from occupied all his attention. He built more residences than any other architect who has practised in Philadelphia, and his commercial buildings are by no means few in number. Of the latter may be named the Harrison Building at Fifteenth and Market Streets, Philadelphia, the Institution for the Instruction of the Blind at Overbrook, Pennsylvania, the Free Museum of Science and Art in West Philadelphia (designed in association with Wilson Eyre and Frank Miles Day and Bro.), the Leamy Home at Mt. Airy, Philadelphia, the Ivy Club at Princeton, the City Hall at Atlantic City, the House of Refuge at Glen Mills, Pennsylvania, and a number of banks and railway stations.

In all his occupations the earnestness of Walter Cope won the faith and confidence of his clients and friends, indeed of all with whom he came in contact. His activities were necessarily confined to his professional work, but his interests were many and varied; and burdened as he was with responsibilities he shouldered alone, his generous and personal support of public-spirited movements was almost unlimited. The affection he had for his own assistants and draughtsmen will probably never be fully known; but in the comradeship among those that worked for him—a comradeship and *esprit de corps* beautiful to contemplate by those who knew it—was constantly felt his sympathy with high creative effort strengthened by bonds of the finest friendship. The death of Walter Cope is not merely a loss to a firm, a profession or a single community. It is a check to progress; it is a loss to other generations than his own.



IN his introduction to "Modern Mural Decoration<sup>1</sup>," Mr. A. Lys Baldry arraigns the "man of taste" and the one "who knows what he likes" for causing a low estimate of the decorator as an artist in the opinion of the present generation. While not pessimistic as to the future of decorative art, he admits a temporary decadence which has, of late, been threatened, and he puts forth the reasons for it. "Subject, sentimentality, dramatic effect, are not artistic essentials, but externals which have been added to Art with the idea of strengthening its hold upon the public mind. . . . The average human intelligence is never content with mental pictures; it must be satisfied with concrete and tangible realisations by which the need for any exercise of the intellectual faculties is obviated. . . . Yet despite the concessions which, throughout the whole history of Art, have been made to this popular demand, despite the universality of the belief that the artist's duty is to preach, to instruct, or to illustrate, it is still possible to give to decoration the first place among the essentials of his equipment." And the author declares that in its decorative quality lies the merit of any work of art. The book aims to enlist and describe the various technical processes which may be employed in the decoration of secular and domestic architecture. If it may only suggest the means by which mural decoration in its many forms can enrich and beautify our buildings and our cities no small end will be accomplished. Precise information is to be found upon the various materials and their use. The portions upon water glass, gesso work and sgraffito are particularly interesting for the reason that their possibilities have been so little tried in this country. The different processes might have been classified as those which take their place as integral parts of the finished wall and those which are complete in themselves and applied to the walls. Of the former are painting and fresco, sculpture in marble and stone, carved brick and modelled plaster; and under the latter head could have been grouped paintings upon canvas, mosaic, terra-cotta, bronze castings,

<sup>1</sup> Modern Mural Decoration, by A. Lys Baldry. 186 pp., octavo, 104 ills. in black and white and in colored half-tone. London, George Newnes, Ltd. Imported by Charles Scribner's Sons, New York. Price, \$5.00 net.

ceramic decorations and woodwork. Unfortunately any illustrations of these subjects can throw but little real light upon the actual color of the decoration in its place, the texture and the effect of the materials used; but all the reproductions in the volume fully show the general character of the design. Among the examples selected for illustration no American work is to be found, and this is the more to be regretted since a number of the present illustrations could well have been discarded in favor of some of the work in the Boston Library for example. Many of the illustrations give no hint of the setting of the decorations amid the architecture they embellish and hence the pictures are silent upon the harmony of decorative design with its surroundings, but of this phase of his subject Mr. Baldry has not essayed to treat except in a concluding chapter which is the least valuable portion of his book.

BY a very wise act on the part of the Commissioners of Fairmount Park, Oglesby Paul was appointed landscape architect to the Park on November 14, filling a vacancy caused by the death of Charles H. Miller. Mr. Paul is now making a thorough examination of the property and will submit a report to the Commissioners, January 1. Philadelphians have noticed with regret, the deterioration of the Park in recent years,—a retrogression largely due to a meagre yearly appropriation from the City of Philadelphia,—and it is confidently hoped that Mr. Paul will remedy matters by a good management of materials at hand and success in obtaining increased financial aid.

THROUGH an error in the manuscript, it was erroneously stated in *HOUSE AND GARDEN* for November that Louisa M. Alcott was born at "Wyck," an old house and garden in Germantown, Philadelphia. We are requested to state that Miss Alcott was born at "Pine Cottage," a house owned by the proprietor of "Wyck" and situated on Main Street about a mile southward of his own.

#### BOOKS RECEIVED

The Book of the Strawberry (Vol. 1X. Handbooks of Practical Gardening), by Edwin Beckett, F. R. H. S. 80 pp. 12mo. Illustrated. John Lane, London and New York, 1902. Price, \$1.00 net.

The Book of Climbing Plants (Vol. X. Handbooks of Practical Gardening), by S. Arnott. 119 pp. 12mo. Illustrated. John Lane, London and New York, 1902. Price, \$1.00 net.





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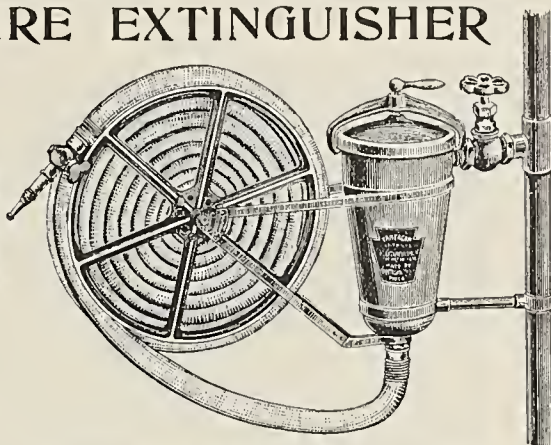
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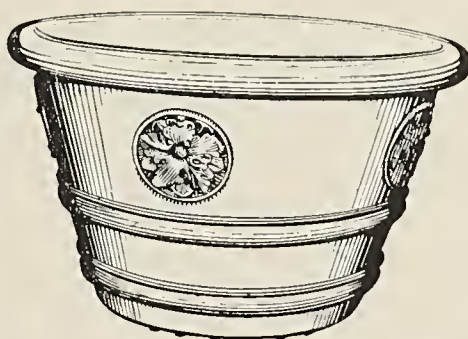
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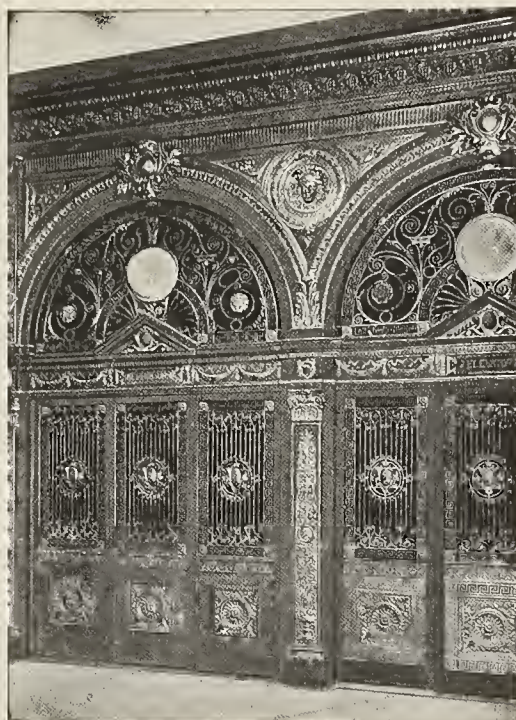
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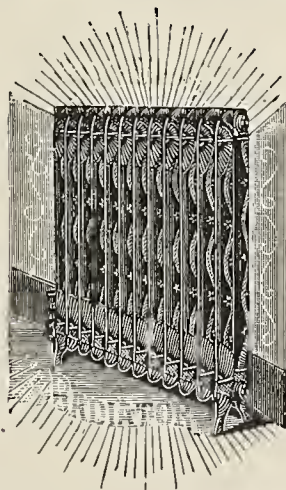
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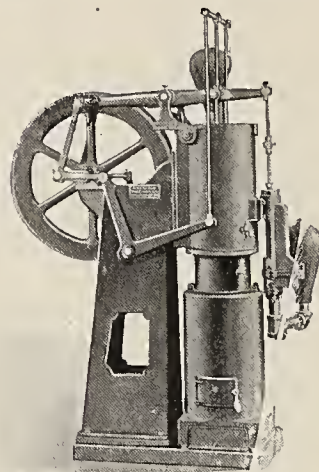
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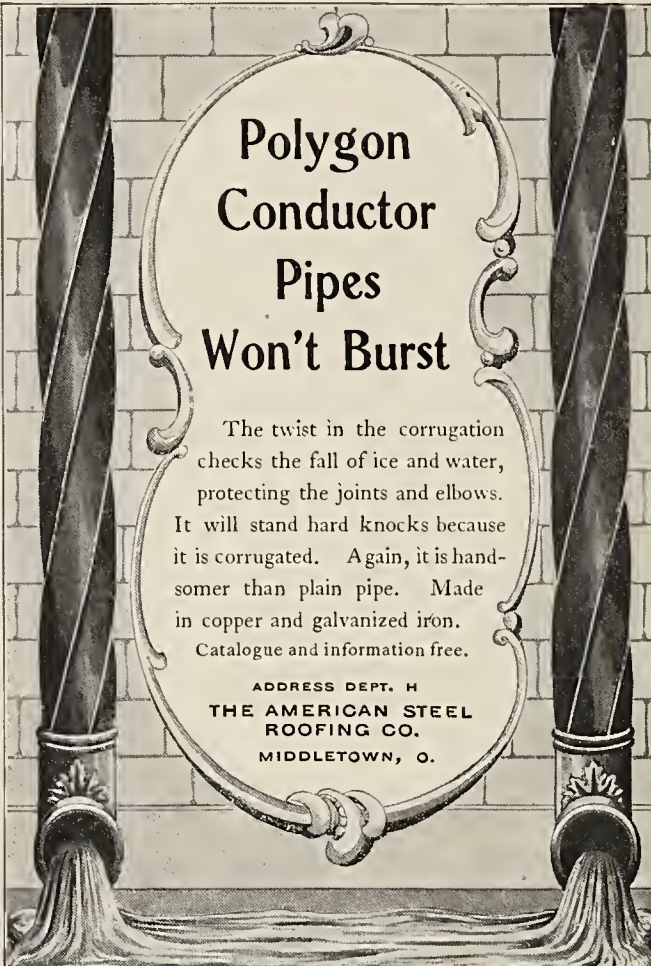
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